## THE ATHENÆUM

Tournal of English and Foreign Literature, Science, and the fine Arts.

No. 1039.

LONDON, SATURDAY, SEPTEMBER 25, 1847.

PRICE FOURPENCE Stamped Edition Sd.

NIVERSITY COLLEGE, LONDON.

FACULTY of MEDICINE.— Seesdon 1857-8.— The
PROUNT of MEDICINE.— Seesdon 1857-8.— The
PROPERS to the respective Classes will COMMENCE on
BINIT GLOBER 181.—CPICE daily throughout the year.
BOSPTAL POESTS.— Several of the Professors, and some of
BOSPTAL POESTS.— Several of the Professors, and some of
the Junior School, resolve Students to reside with
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ROBERT LISTON, Dean of the Faculty
BOSPERT LISTON, Dean of the Faculty
Sember 1785.

Lestons to the Classes of the Faculty of Arts commenced.

seignber, 1967. The leaves to the Classes of the Faculty of Arts commence on 1884 Colober. into October.

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PROTICAL and ANALYTICAL CHEMISTRY.—Birkbeck Laboratory.—EVIVERSITY COLDE, LoNDO,—Gentlement and report of engaging in chemical mark, and studentials in the interaction in elementary multiple states of the control of th

lar for perpetual admission, 9L; whole term, 6L; half term, 3L. A Prospectus, with full details, may be had at the Office of the

ROBERT LISTON, Dean of Faculty of Medicine. FRANCIS W. NEWMAN, Dean of Faculty of Arts. CHAS. C. ATKINSON, Secretary to the Council. Culverity College, London, August 29, 1847.

QUIL ENGINEERING.—The Session for the Uppartment of CIVIL ENGINEERING, Architecture, and Behner, will COMMENCE on WEIDNESDAY, 18th of October. This department consists of the following Classes:—ENTERNATICS—Professor De Morgan.
BINGRAIP HILOSOPHY—Professor Potter, A.M.
GRIMSTRY—Professor Offenham.
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Cles of the College.

FRANCIS W. NE. W.M.N. Dean of Faculty of Arts and Laws.

CHAS. G. ATKINSON, Secretary to the Council.

Entersity College, London, August 19, 1847.

EXPERI-

thimmily College, London, August 19, 1837.

VING'S COLLEGE, LONDON, — EXPERIMENTAL and ANALYTICAL CHEMISTRY, —The
Liddratorky Class, under the direction of Dr. Miller and
F. Jain E Bowman, will RE-OPEN on MONDAY, October 4.

Continent desirous of acquiring practical familiarity with the
emissions of analysis, or of prosecuting chemical researches consetel with the applications of the science to the arts, to medicine,
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office. r 16, 1847.

DRACTICAL GEOLOGY and MINING .-PAGUIDAL A REDIDORY and MINING.

KIMPS COLLEGE, LONDON—During the ensuing Relatinas Term a Course of about TEN LECTURES on the missical application of Geological Science, will be delivered by intelligence will be delivered on Wednesday, October 18.

The Sylabus may be obtained by application to the Secretary of Signt College, London.

R. W. JELF, D.D.

CHARING CROSS HOSPITAL MEDICAL
SCHOOL, LONDON.—The NEXT ENSUING SESSION
off somence on FRIDAY, 1st of October, 1847. Prospectuses
adparticulars may be obtained at the Hospital.
JOHN ROBERTSON, Hon. Sec.

PHARMACEUTICAL SOCIETY.—SCHOOL OF PHARMACY.—The following LECTURES, which are esteally designed for the instruction of Pharmaceutical Chemistra and Praggists, will commence on TUESDAY, the 5th of October.

and Prossists, will commence on TUESDAY, the SRn of October, MITERIA MEDICA, by Professor J. Premena, M.D. P.R.S., casy Tuesday and Saturday. CHEMISTRY and PHARMACY, by Professor T. Redwood, step Wednesday and Friday.

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[Etudes Historiques, &c.]. By M. Philarète
[Chasles. Paris, Amyot; London, Jeffs.

THIS new translation of the works of Josephus, and the admirable essays of Philarète Chasles athe early literary history of Christianity, have rached us nearly at the same moment. The ist of the essays being a very minute, but ather caustic, examination of the character of Josephus both as a historian and a man, we have resolved to take the two works together :more especially as we are almost equally dissainded with the decision of the English editor and that of the French lecturer on many conporerted points, not destitute of importance, which have long interested ecclesiastical students and even attracted some attention from general

The authority commonly attributed to the wrks of Josephus strikingly illustrates the sphorism of Thucydides, that "the generality men shrink from the investigation of truth and content themselves with conclusions ready made to their hands." Infidels and Christians lave alike appealed to Josephus. The one asserts is silence on the subject - or at best dubious mention - of Christ to be a refutation of the Gospel history: the other believes that he despeedly passed over this great series of events in accordance with his Pharisaic prejudices. The eight lines, however, about the authenticity of which more volumes have been written than the passage contains letters, are, in truth, of no import one way or the other. They state that about the time of Pilate's administration "there lived a wise man named Jesus, who wrought miracles and was crucified." Whether meh a passage be or be not an interpolation, it neither invalidates nor strengthens the slightest element of Christian evidence. The first great mistake commonly made respecting Jose-phusis that which regards him as a Jewish writer —the more rigid in his creed because he belonged to the sect of the Pharisees. The opinion of the Jews themselves is not consulted in this. So far are they from regarding Josephus manational historian that they stigmatize him as a traitor, ready to malign the country which he had deserted in its hour of greatest need. "We receive not this Josephus," says Isaac Abrabenel, in his great commentary on the Book of Daniel. "He has written much, but he has always falsified the truth in order to raise the face of the Romans-like a slave in hands of a severe master who dares to speak
ally as his master pleases. Thus, there are
many things in his work which were written only through fear of Roman displeasure. He addressed his masters with sonorous phrases and honeyed words which they knew not to be flatteries; he praised his masters to the utmost of their desires. Finding himself at Rome in the midst of the kings and senators of the earth placed under their very eyes — he described erents as he knew that they were graven in their false opinions. He is not a historian but aflatterer.'

Chasles intimates that the Judaism of Joseplus may be best estimated by a comparison of his writings with the Mishna—the nearest Hebrew production in point of time. Undoubtedly such a comparison would prove

the Mishna as a standard of Jewish opinion. | The latter is thoroughly exclusive-while Josephus rushes into the widest latitudinarianism. It asserts the most rigid theocracy—but he surpasses the Herodians in his reverence for political power. The philosophy of the Talmud-in which the Mishna is included—is vague, gloomy, and indeterminate; that of Josephus is marked by all the cold pedantry and logical trifling of the Greek sophists. Whatever may have been his mental constitution in his youth, it became thoroughly Romanized from the time when he assumed the Roman name of Flavius: and as Manasseh Ben Israel said, "his histories should have borne the name of Flavius, not of Josephus.

We regret that Chasles did not compare the histories of Josephus with those of Rabbi Joseph Ben Sphardi. The former—who had been cotemporary with the Temple, had witnessed the daily sacrifice, and had spoken an idiom not very far removed from that in which the words of the Law were written—never betrays his nationality by a single phrase, turn of expression, or incidental allusion. The latter -living twelve centuries later, when the material nationality of Israel had long been matter of tradition-is intensely Biblical not merely in thought, but in language. His descriptions of contemporary events are often little more than centos of quotations from the sacred historians. Flavius Josephus never appears so strongly in the light of a Gentile sophist as when com-pared with the truly Jewish writer, Rabbi Jo-

seph Ben Sphardi. But the denationalized character of Josephus may be rendered more apparent by a compa-rison of his 'Antiquities' with the Sacred Scriptures. We find him making an essential concession to the plastic theory of Pagan philosophy in the first step:—instead of "God made man in his own image," he says, "God formed (ἐπλασεν) The familiar intercourse between God and Abraham disappears from his writings. He even declares that Abraham went to Egypt for the purpose of studying theology at Memphis-"about to become a disciple (άκροατής) of the priests, to hear what they would say about the gods." In direct contradiction of the repeated denunciations of idolatry and contact with idolatrous nations, he introduces Moses expressing veneration for foreign philosophy, and even enjoining "that no one should blaspheme the gods worshipped by foreign states, nor despoil Gentile temples." This fundamental falsehood he repeats in his book against Apion.

All the peculiarities of Biblical style disappear from the 'Antiquities.' Josephus asserts that the Canticle of Moses was written in hexameter verse. He omits the account of the golden calf; and takes no notice of the miraculous portions of the life of Jonah. A critic has said that the Septuagint is a version of Scripture Hellenized rather than translated :—it may with more truth be said of the 'Antiquities' that they are a Jewish history so thoroughly Romanized as to be utterly denationalized.

More flagrant contradictions arise from a comparison of Josephus with himself. The incidents which he records in his 'Antiquities' are repeated with inconsistent details in his Memoirs; and the facts of the Memoirs appear in such a different colouring as almost to lose their identity when repeated in the History of the Jewish War. It is for the last-named work that Josephus has become popular with many Christian writers: who have yielded to the unchris-tian feeling of triumph in the horrors which attended the destruction of Jerusalem—regarded Josephus to be an alien if we were to receive by them as vengeance for the crucifixion. The men, Such is his own story;—but no one

followers of Him who is represented as weeping over Jerusalem and praying for the forgiveness of his slayers should be animated by different feelings; and we shall, therefore, feel no scruple in showing that Josephus's description of this catastrophe—"the prose Iliad of horror, woe and suffering," as it was named by one of Crowe's editors-is destitute of all historical authority, and even inconsistent with the ordinary rules of

The personal history of the man is an important element in examining his veracity; and we shall take the facts of this as he states them himself. Descended from a royal and sacerdotal line, he was employed on an important mission to Rome when he was about twenty-six years of age. It was about the year 61 of the Christian era—and Nero was the reigning emperor. The young envoy, instead of applying to the Emperor, obtained an interview with Poppæa, the favourite mistress of Nero, and readers of Roman history can need no inform a-tion about the character of Poppæa; and they must be a little astonished to learn from Josephus that she was eminent for piety (θεοσεβής γὰρ ῆν). Through her influence the object of the mission was obtained. His success in diplomacy procured promotion for Josephus on his return home. He was appointed Governor of the Two Galilees; and had no sooner entered on his office than he exerted all his talents to render himself independent of the authorities at Jerusalem to whom he owed his appointment. The Galileans suspected that he was about to make some private arrangement with the Romans against whom they had revolted; and a vast multitude assembled to tear him in pieces. He clothed himself in mourning, threw ashes on his head, rushed into the midst of the mob, flung himself on the ground, acknowledged his guilt, professed penitence, and besought pardon. Confidence was restored to him-and he cleverly improved it; but a crowd of the seditious followed him back to his house, and when he had secured himself inside he addressed them from the terrace. This is one of the few instances in which Josephus, who had a very exalted opinion of his own eloquence, has neglected to report his speech. At its conclusion, he invited the chief of the insurgents to enter the house—promising to give him a sum of money to distribute among his followers. No sooner was the chief within the doors than he was seized, hurried to a remote chamber, and beaten with rods until the flesh was torn from his body  $(\mu i \chi \rho \iota \dots \iota \tau a)$   $\sigma \pi \lambda \dot{\alpha} \gamma \chi \nu \alpha \ \gamma \nu \mu \nu \tilde{\omega} \sigma a \iota)$ . His right hand was cut off and suspended from his neck; and in this state he was dismissed to reflect on the Syrian proverb which declares it dangerous to follow an old rat into a trap.

Josephus tells us that his countrymen all along suspected him of a design to make a separate peace with the Romans, and that they believed this to be his sole object in asserting the inde-pendence of his province. He does not directly refute the imputation; but he favours us with some rhetorical flourishes on the strength of his patriotism and the purity of his motiveswords which were most emphatically contradicted by his actions. We pass over his own account of the struggles which he underwent to maintain his power against John of Giscala and Jonathan, the leaders of the Hebrew and national party. It states in substance that he met treachery with treachery and falsehood with falsehood,-and that he was a better master of these weapons than his adversaries. We proceed to the time when Vespasian invaded Judæa, and was opposed by Josephus at the head of a hundred thousand

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any confidence in the statistics of eastern historians. With them "the sovereign of the universe" is a king whose dominions do not exceed the size of the county of Rutland; and "the commander of myriads of warriors" a chief who might be able to muster a squadron of horse, with two, or at the most three, battalions of infantry. It is just as easy to talk of myriads or millions as of units; and if any one is curious to determine Josephus's skill in this species of multiplication, we commend to his notice the enumeration of the treasures buried by Solomon in the Tomb of David—which he will find, in the 'Antiquities,' book ii. chap. vii., detailed with a minuteness that might put to shame estimates furnished by modern Chancellors of the Exche-

With this army, Josephus shut himself up in Jotopata, and endured a siege of seven weeks. The city was surprised and stormed during the night. Its citizens made a desperate resistance; but Josephus at this dread crisis was nowhere to be found,-and we do not hear of him again until some days after Jotopata had been reduced to ashes and its few surviving inhabitants sold into slavery. He states that he and forty others found refuge in a cave—that he persuaded them to kill each other-and that having escaped their fanaticism, he trusted to the mercy of the Romans. Chasles contents himself with rejecting this story as a mere romance; but on examining it closely, we believe that we have found strong presumptive evidence to show that the confidence which Josephus showed in Roman clemency was the preconcerted result of deliberate treachery. In the first place, he tells us that he always expected pardon from the Romans (Συγγνωσθήσεσται παρά 'Ρωμαίοις προσ-δοκῶν). He confesses that he meditated escape so soon as he saw the city beleaguered,-but was forcibly detained by the garrison. He gives no intimation of his whereabouts during the night of the assault:—and when brought before Vespasian, who had shown no mercy to any of the captives, he addressed the Emperor with a smile (Ἑρέλασε καὶ ἔφη). The smile appears to us decisive evidence of a previous understanding between the general and his prisoner.

In order to understand the interview of Josephus with the Emperor, it is necessary to investigate the Jewish theory of the Messiah, such as it was held during the early centuries of the Christian era, and as it is held by the rigid Talmudists. The Pharisaic and most orthodox belief was, that God, whenever his chosen people suffered oppression, would raise up a Messiah, or "anointed deliverer,"—who should restore them to liberty, independence, and prosperity. Such a Messiah was Moses, who delivered the Israelites from Pharaoh; such were several of the Shophetim, or Judges, who liberated them from the yoke of the Canaanitish nations; - such was David, who vanquished their worst enemies, the Philistines; -such was Elijah, who overthrew the false and anti-national worship of Baal;—and such was Ezra, who led the Jews back from their captivity in Babylon. It was part of this theory that each successive Messiah should be more powerful than his predecessors - and that each successive oppression should be more grievous and intolerable than the last. Josephus, then, hailed Vespasian as the promised Messiah of final deliverance; and appears to have given him the prophetic title of "Desire of all Nations," Such a prediction was sure to win the favour of Such a prediction was sure to win the favour of an ambitious general, who had already formed plans for revolting against Nero and placing himself at the head of the empire: and such an application of prophecy was sure to obtain for Vespasian the zealous support of the Eastern one of midnight. These 'hands' would be a close

acquainted with Oriental literature will repose | legions, with whose religious belief mysticism any confidence in the statistics of eastern histo- was closely intertwined. — "The man who has announced to me an empire ought not to remain a slave!" was the exclamation of Vespasian. Immediately the chains of Josephus were loosed. He took the Roman name of Flavius: and, to show how completely he was denationalized, married a captive of Tarichea, in direct violation of the Mosaic law. He then accompanied Titus to the siege of Jerusalem, -pointed out the weak parts of the city, -superintended the placing of the military engines, - and vainly endeavoured to induce his countrymen to surrender at discretion.

Josephus has calumniated his nation by disguising and misrepresenting the motives by which they were actuated. He nowhere mentions "the law of zeal," by which every individual Israelite was authorized to become the avenger of an insult offered to the majesty of Jehovah. Instead of this Jewish and Oriental principle, he ascribes the obstinate resistance of the Jews to ambition, to love of plunder, and to inexplicable madness. This misrepresentation of motive has led him further to pervert facts. The very minuteness of his details of the horrors perpetrated by the factions in Jerusalem during the siege is proof more than pre-sumptive that these are pure inventions. How could be have learned these hideous details? He was not present in the city :- as a renegade he could not have obtained any information from the priests, the nobles, and the patriots, who died with their arms in their hands. He does not even pretend to have had intercourse with the unfortunate warriors whom Titus crucified by thousands, "until wood was wanting for gibbets and gibbets for carcasses." Even in the agonies of death these would have hurled their curses on the traitor. The miserable captives sold into slavery or reserved as victims for the Circus were assuredly not likely to be sought as companions by the denationalized Flavius, -whose greatest pride was that he had become a Roman citizen. It was necessary that he should malign his countrymen to vindicate himself. The rancour of a renegade is proverbial; - and nowhere is it more strongly exemplified than in the over-rated works of Flavius Josephus.

Rambles in Sweden and Gottland; with Etchings by the Wayside. By Sylvanus. Bentley.

PRETENSION to wit is a worse defect than the want of it. The rambler before us is guilty of much "heavy lightness, serious vanity,"
rattling, page after page, through a mass of
unintelligible allusion which we are to take, as
we please, for local description or authorial persiflage. There is some vamping up, too, of old anecdotes in the early chapters of this volume. These things spoil the effect of much that the author has to tell which might be worth the hearing if soberly narrated.

The first place which our tourist visited in Sweden was Gottenburg;—whence he voyaged by steam to Stockholm. Of the Dalecarlian women in that city he presents a tolerably good picture .-

"The Dalecarlians sojourning at Stockholm, during summer, amount probably to a couple of thousands, and are an extremely hardworking, civil, and trustworthy set of people. They annually migrate from their native fastnesses for the season, hoping and striving for the means on which to subsist through their long and dreary winter. The women are extraordinary creatures, and possessed of the most

match to our own Deal boatwomen, a boat's crew a whom beat the best eight-oared 'gig' that could be manned by French sailors, at the Havre regatta last meet and manned by French suitors, at the Havre regatta last year: a match in which gallantry to the fair set(!) had nothing to do—it being one of genuine hard pul-ing, of several miles, for a considerable sum, enough hen avoide hir, and for former, with thing but fa to cause water-side gallantry to 'sheer off;' when our aquatic amazons gained the victory, to the rage and vexation of the vanquished Havraise blue jackets. This scene I had the exquisite satisfaction to witness, and was told the women offered to fight the men afterwards, for any sum they might venture on, and that the lady-like overture was politely and discreetly refused. The Dalecarlian boatwomen wear their own costume, converse in their own language, and herd together in quite a clannish mode:—they dress in the coarse linsey-woolsey petticoat, with a gay striped apron worked in the garment; have a kind of leathern iacket laced in front in a bodice, with silver eyeletholes and clasps, to which are attached shoulder-straps; they have a head-dress of coarse woollen, edged with scarlet, and in winter another larger jacket made of undressed lamb's-skin, which they wear with the wool inside, and decorated with a long woollen fringe. In hot weather they wear a white linen bonnet trimmed with home-made lace. They have shoes, the soles of which are filled with a couple of pounds' weight of large nails,—wide red stockings complete their cos-They are all cleanly in their persons; and as frugal, merry-hearted a set as ever were created. They have, without exception, the most levely teeth I ever beheld; teeth so white, even, and beautifully formed I certainly never saw but in these hardworking crea-I certainly never saw but in these manufacture returns' mouths; and well they try, and need, them, for they invariably ent bread as hard as a stone, and could, I believe, bite the head off an iron ramrod with ease. The boats they work are in imitation of the steam-packet, having paddles and paddle-boxes, awings, and accommodation for a dozen passenger. They are of 'four Dalecarlian' power and christened with various names, as the 'Swan,' 'Gripen,' &c, other boats are worked by oars, though they are un-formly 'manned by women.' I became exceedingly interested in the habits and history of this singular people, and resolved upon an excursion on foot into their country, the wildness and primitive state of which, I am told, is well worth viewing. The costume has continued the same, without the slightest change, through a lapse of several centuries.

The city of Wisby, once the capital of Gottland, or Gothland, and focus of commercial wealth and enterprise, is now but a poor vil-

"The winds howl through the desolate warehouses and ruined cathedrals, as would be the case with Liverpool if the Mersey should be choked, or any natural convulsion destroy the out and inlet to the port. The genius of Trade tarries not behind lamenting, should her fountain be stopped, but hastens to fresh fields of enterprise, scarcely regretting the home she leaves without a warning, though it may be deserted for ever,"

A singular bridal custom was witnessed here by our author; which is thus described :-

"The fair betrothed was married at home about six o'clock in the evening, and immediately afterwards was brought to the window, in which a number of lighted candles were placed, where she had to blush (if she could), and show herself till eleven! an immense crowd being gathered below, having the privilege, accorded by vile custom, of demanding her to come forward, should she be absent from it longer than suited their notions of propriety! The hero or victim in this Benedictine pillory was a clergyman, and equally public property for the night; I merely name this to show it is a practice from which the élite are not exempt. The lady was very bridally attired, and appeared, as I thought, particularly steady under fire, never shrinking from the admiring vollage she recovered but onfelding the admiring volleys she received, but enfilading the street in return with eloquent glances, whilst the newly rivetted parson could scarcely be forced to the front, though repeatedly called for; he evidently had more of the 'white feather' about him than his more courageous half, gaily plumed as she was. I confess, as a modest man, I went home guiltless of the sin of coveting a 'neighbour's wife,' whose tastes gave preference to the reeking glare of a public illumina-

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SEPT. 25 in ather than to the pale, witching beams of the boat's crew of that could be the regatta last the fair sex (!) set and lonely 'honeymoon'; for I cannot but think in this age of recetom the display might have been avoided if really as disagreeable as most of my thin, and foul, readers may well imagine it. To the somer, with 'caps to set,' the custom must be any-ting but favourable, as I can imagine nothing more tine hard pullsum, enough off; when our skey to induce a man to put off the evil day than the heavy disbursement of impudence he would have the rage and blue jackets. make in paying the terrible penalty I have deion to witness, ight the men nture on, and and discreetly ear their own

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In the following citation are preserved some nemoranda of a Swedish winter:

"The snow has fallen heavily the last week, and "The snow mas rather nearly the last week, and slid the narrow streets of Stockholm to the first "appa." The Malar is frozen, and covered with laters and pedestrians. The sombre plumes of the sredish fir are weighed down with dazzling wreaths, and appear singularly beautiful. The hedges have compound altogether, and are replaced by defences membing alabaster ramparts. Not a wheel is to be en; in lieu of which innumerable sledges, with their ses; in neu of which inhumerable steages, with their inking bells and merry little nags, give a vivacity to the seene which green leaves and sunshine failed to moduce. Some few of these sledges are handsome and well horsed, especially those which have Russian smers; though, in the aggregate, they are short, unghtly vehicles, and appointed in anything but good Sledging, when the roads are evenly covered with well-ploughed snow, is a delightful mode of conwith well-piougned snow, is a dengrituit mode of con-trance. You experience a hearty, gleesome sensa-tion as you spin along through the frosty air, only nized a few inches from the dazzling way, nearly qualling the thrill produced by a ride on the boxent of the 'Tantivy,' or nearly-forgotten Brighton 'Age;' and that was a thrill indeed ! .

"It is dark at three o'clock in the afternoon, and duk before two; the day is not fairly broke at nine schek A.M., so that we have, in fact, only about five hours of light, in lieu of the eighteen with which we vere surfeited in summer. I really prefer this wintry kreen, to the incessant dazzling attack upon the eye and nerves an excitable man must experience, when bing in a world constantly illuminated, as is the case with Sweden for half the year. I have felt a composure and inclination for study I could not coax become my guests in sunshine. It is intensely cold: moold, that your breath freezes as you walk, and ettles in gelid eloquence on the mouth from whence came. No consistency can save a man from the necessity of 'eating his own words,' as he travels in 8weden; for they return 'nolens volens' to the portal whence they issued, and if not admitted, hang clamomusly about your moustache and whisker, with painful tenacity. The effect produced by the intensely frosty sir, on every living thing exposed to its influence, sextremely curious. Raven locks become venerably white or piebald, in an hour's drive; whilst your morting horse is metamorphosed into a glittering Polar Pegasus, with a mane and muzzle waving with Polar Pegasus, with a mane and muzzie waving win infliants. The moonlight nights are glorious! and quite repay us for the loss of day; the heavens appear of meteoric radiance, and to display a greater proportion of stars as the temperature lowers: to this witching brightness the flickering, mysterious borthern lights add their charm and peculiar brilliancy. Beds are all but deserted on these bright occasions, and sledges universally put in requisition for jaunts over the snow and frozen lakes; the cold being defied a despised by all alike. Our in-door resources are quite of the high-dried, band-box order; consisting, in the main, in ceremonious calls and evening parties, with an occasional ball or two, 'pro bono;' when the mome remind you of India and the manners of Greenlad, the former being oppressively close as well as lot, and the latter, like the weather outside, at their sual freezing point. The display and needless outly witnessed at most of these reunions of dulness and formality are in sad proof of the extravagance which prevails. There are a vast number of nondesaipt assemblages of the common orders, passing under the name of masquerades; at one of which—a very distinguished affair, as I was given to understand—I became absolutely disgusted with my old fine Tarrick boxes as district was the in assemblant. fame Terpsichore; so dingy was she in apparel, and migar in movement. The goddess was heavy at heel,

and anything but sober; appearing as a flaunting backster bent on business, rather than the deity of

males, mainly Scandinavian 'Titmice' and 'Corinthians,' were the most brusque, yet solemn specimens of revellers it was ever my misfortune to behold. Nothing like a costume or even smile was to be seen; many appeared in hideous masks with their usual every-day dresses, though an equal number were very completely disguised by aid of punch and other inflammable compounds before the orgie was closed by authority. In a cold shop, or cafe, a man must uncover instanter, according to the Swedish code of manners; in this room every one kept his hat on, as a matter of course. The effect was horrible; it reminded one of an auction-room set to music, when the heads rose and fell to fierce polka strains; for there was all the packed, reeking, elbowing, and forest of 'shocking bad hats,' of the former scene, and not a jot less of calculation and bargaining. The women, the very nicest creatures in the universe, if well treated, and allowed 'fair play,' which they are not, were all frightfully masked, and ranged formally by themselves on seats round the room, where they waited the challenge to polk and punch on the part of the 'Titmice.' These heroes stalked round and round the market—for it struck me as being nothing more, nor less\_'taking stock,' and making their selection of partners, indued equally with an air of debauched dejection and boisterous pomposity. Animal was palpably the prevailing attribute in the performers, and Silenus, turned 'free trader,' the genius of the salle. Nought more thoroughly matterof-fact, or imbued with the spirit of cash and currency or-nect, or imputed with the spirit or cash and currency can be imagined in the philosophy of a New Orleans slave, or pawnbroker, than the arrangements entered into at Stockholm by the parties I have described. Cupid himself wears a cocked hat, and strings his bow with a stay-lace; having stipulated cautiously for rations and pocket-money before he breaks ground or hearts! There are no impromptu or unguarded likes or distillace in Secretary in the stay-lace. likes or dislikes in Scandinavian dovetailing, nothing like spontaneous combustion or involuntary mistakes are countenanced—all is precluded by overtures for 'daily bread' and ink-shed, when the amiable parties join giblets,' without a comment being made by their relatives or neighbours,"

But this is, as we have said, the very dullest of jesting; and we cannot follow an author further who constantly plays clown—and plays badly.—There are scattered through the volume certain attempts at literature and criticism: some remarks on Swedish ballads and Scandinavian legends, and some on our English writers Mr. Dickens and Sir Edward Bulwer Lytton. Much of this is meant to be severebut the whole is worthless. In conclusion:—
the present is a tour-book that might, from its subject-matter, have been made both instructive and amusing—but which the writer has altogethe rruined by affectation and presumption.

The Genera of Diurnal Lepidoptera. By Edward Doubleday, Illustrated by W. C. Hewitson. Longman & Co.

THERE is no family of animals which -on account of their singularly beautiful colours and forms and graceful flight—have attracted more attention than butterflies. The British species have often been described and illustrated; but the increased attention paid to Natural History by those who travel in foreign countries is constantly adding to the number of new species,-and renders it necessary to split up the genus Papilio of Linnæus into numerous other genera. Of the augmentations recently made to our knowledge of this beautiful family the most important are from the East Indies:—where, we are glad to find, an increased attention is now paid to the natural products of the country of every kind. The object of Mr. Doubleday's work is to give a description and drawing of all the known genera of butterflies. His position in the British Museum is peculiarly favourable for this object; as in that institution there exists undoubtedly the finest collection of these insects in Europe. To such a use we are glad to see these noble matethe dance and mistress of the community. The rials devoted ;-and wish that works of similar

character were more frequently undertaken by the officers of that establishment. The plan of the work includes a description of the families and genera of the diurnal Lepidoptera, with a drawing of a species belonging to each genus. The letter-press embraces a large amount of information on the habits, distribution, metamorphoses, and varieties of these insects. On these points, also, the author has availed himself of the collection in the British Museum:—which contains in this department of Natural History (as well as in most others) a large quantity of original manuscripts of great interest and value.

A list is given of all the species belonging to each genus,-with copious references to works where they are described or figured, with their synonyms and habitats. The drawings are executed by Mr. Hewitson-who is well known executed by Mr. Hewitson—who is well known for his illustrations of British Oology; and they fully sustain his character as a faithful and accurate Natural History artist. The work is brought out in Parts—each containing two plates; and will be completed in about thirty of these Parts. We hope our entomological friends will support Mr. Doubleday in this attempt to illustrate the interesting family of insects in question—and to make known the treasures of the national institution with which he is connected.

Treasury of the Spanish Novelists: with Intro-duction and Notes—[Tesoro de Novelistas Españolas, &c.]. By Don Eugenio de Ochoa. Vol. I. Paris, Baudry.

WE lately had occasion to speak of M. Baudry's collection of Spanish authors with the praise it deserves. Of the volumes published within the present year, the most interesting, perhaps, to the student of foreign literature, and certainly the fullest of entertainment for ordinary readers, are those which contain speci-mens of the novelists. The selection of the works admitted into this series has been far from indiscriminate: and the choice has, we think, been made on sufficient grounds of pre-ference. The mass of the whole collection, however, in spite of its selectness, is too considerable to be examined at once, even in a summary manner. For the present, we must confine ourselves to the contents of the first division, consisting of several independent works, which are also published in a separate form by

M. Baudry.
What has already been said of the service rendered by this edition to all who, unfurnished with leisure to hunt out old books or with long purses to buy them when found, still desire to know something of the flower of Spanish genius, may be applied with especial propriety to the particular series now before us. The earlier impressions of not a few of the novels collected here are seldom to be found; the modern reprints of even the better known amongst them have not been frequent;—and most of these, too, are nearly as scarce in England as the originals. We must, therefore, feel obliged to a publisher who presents to us at once, in an inviting form, and at a very moderate price, so copious a selection of these amusing works,collect the older copies of which, in their dispersed and often imperfect condition, would require an expense of time, diligence, and money that few but professed book-fanciers are likely

to give. The reader who would profit by these assistances may, however, be advised to look at these compositions in a point of view somewhat different from that of the editor, Don Eugenio de Ochoa. He has shown, we think, more judgment in collecting these novels than just criticism in his comments prefixed to the collection. Measured by a certain standard of what he thinks a novel

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should be, he finds the older Spanish works under this title exceedingly defective; and after 'Don Quixote'—which we are glad to see excepted from the general depreciation—can discover little that is satisfactory in the whole remaining compass of Spanish prose fiction. On the whole, he appears to think the chivary romances—which do not enter into the present series—the only very considerable inventions of which it can boast; and, regarding the shortcomings of all the specimens of other kinds, when contrasted with certain productions in later times elsewhere, he laments the poverty of his country in this department.

A foreigner should differ with great hesitation from a native, especially when the native is a Spaniard, and is speaking not in praise of his country's superiority. In this instance, however, the editor has sufficiently explained his views to throw our dissent on the grounds of his criticism. The Spanish novela is something, we know, wholly different from such models as the genius of Fielding, Rousseau, De Staël, or Scott may have rendered current. But this difference, we apprehend, is no absolute reason for censure: -the older style is not to be despised, if it fulfil what may be called its natural conditions, although it may exhibit abundance of wants when compared with something of a more ambitious The modern novel or romance in its perfection is, no doubt, a higher kind of work altogether: fuller, more varied in structure and materials, penetrating more deeply into human thoughts, and describing in a more picturesque way persons and places. But the earlier species of fictions have not the less a merit and character of their own; which it would seem to be a mistake to estimate by contrasting them with the best works on a totally different plan, and of greater pretensions. Compared with some modern masterpiece, called also a novel, and taking its qualities as an absolute rule, the Spanish novela, -as well as the best piece of Boccaccio or Sacchetti,-may appear a very thin, faulty, and artless performance. This, however, is not exactly the way in which we would have them viewed. To understand-still more to enjoy-a literary work of what kind soever, the reader must be content to possess himself of what it really was intended to be, instead of standing aloof from it on some ground of his own choosing, and testing it by a reference to something of which the author had no idea.

The present collection comprises specimens of two only of the four main classes into which Spanish prose fiction may be divided. There are none of the *libros de caballerias*, or chivalric romances; of which the editor promises some specimens in a future series. Nor are there any novelas pastoriles or heroycas—pastoral or heroic romances: such as the 'Galatea,' the 'Persiles -pastoral or heroic y Sigismunda' of Cervantes, the 'Diana' of Montemayor, and other renowned books of this high-flown class,—which was attempted with partial success by our own Sidney in his 'Ar-cadia.' There remain, and will be found in M. There remain, and will be found in M. Baudry's Treasury, the two following species:the novela, properly so called; in which such incidents of a strange, pleasing, or pathetic cast as belong to love and adventure—in short, the materials of romance as the word is usually understood,-are presented without much intricacy in a style more or less ornamented. It is a kind of composition nearly resembling the serious and sentimental of the Italian novelle: with certain differences of character belonging to the national tone and language, but not essentially distinct from them. Of this class the most eminent examples may be found in the novelas ejemplares of Cervantes, and those which are in-serted in his 'Don Quixote.' Some of great elegance and ingenuity are met with in the

miscellanies of Lope de Vega, and of Montalvan. The other species is more purely of Castilian origin:—the novela de costumbres, as we shall term it. In this the range of subject is extensive, and all classes of life appear in succession; but the main thread of all is connected with the fortunes of some adventurer, generally of the lowest class, whose various disasters and successes, with more or less of a roguish cast, bring a variety of characters on the scene, and give scope for humorous portraiture and satirical remark. An important branch of this class consists of the novels en el gusto picaresco, in which feats of dexterous imposture, and the tricks and shifts of vagabond life—which in old Spain formed a peculiar and prominent feature in its social condition—supply the interest of the story. Still beyond these, are others (like the 'Vida del Gran Tacaño,' by Quevedo), in which the incidents and style are marked by a certain ludicrous exaggeration; and the sketches, becoming mere caricature, cease to give, what the true picaron novel affords, a lively picture of real forms of life and manners. The merit of these extravaganzas is to be sought, we be-lieve, in the racy satirical tone which the initiated find in their grotesque combinations, quibbles and plays upon words, puzzling at times even to the native reader, and in hyperboles of vast dimensions applied to the meanest subjects. But of this class we must speak with diffidence:
—as it is very doubtful whether the full pith and taste of such whimsical compounds can be extracted by any foreign reader, much less thoroughly enjoyed. In the collection now before us, there is one specimen only of this peculiar sort — a very short noveleta by an anonymous author; which the editor thinks quite incomprehensible to foreigners, adding that few Spaniards would probably now be able to understand it much better, "although they should read it with attention."

These, however, are the caricatures and excesses of a style which, in itself though coarse, s genial and full of curious entertainment. How much life there is in this peculiarly Spanish invention, and how excellent its treatment may become, was made known to all Europe by the 'Gil Blas' of Le Sage, who drew the idea of that inimitable tale from a Spanish original-the 'Vida del Escudero Marcos de Obregon'; -although it is now pretty certain that he did not, as certain rabid Castilians, with the Padre Ysla at their head, would contend, steal the whole book from one of their authors, and then destroy the original to conceal his theft. Le Sage's tale will give any one some general idea of the method of Spanish novels in this class; although the outlines - which, in the original, have a peculiar humour and vein of observation upon characters especially belonging to the soil-are filled up by the French author with French wit of the brightest kind, Parisian incidents, interests and personages.

To deplore the poverty of a literature which has produced a branch so fertile in genuine mirth, and so truly original as this is, may be deemed curious in a Spanish critic, when it is remembered how very few really new inventions are to be met with in the whole compass of the belles lettres. Nor can we agree with Don Eugenio, in regarding the best existing specimens of this kind of novel as imperfect essays, which it required the progress of a higher cultivation, and the "facilities given by printing," to improve into finished works of Art. To the eye of genial criticism, which can look beyond the limits of a prevailing taste, they will be found, we think, as complete in their way as any of the more composite works of later times and other countries. It is not fair to complain of their wanting qualities found in other works of

fiction, if it appear that what they did intend and attempt has been achieved. This, we think, may be truly asserted of the better specimens of the class. The author simply pretends to offer for our entertainment the outline of some wanderer's career through the various courses of a dependent and precarious life, snatching by the way such glimpaes of character as may present themselves in that irregular progress. His claim to applause must be determined by the manner in which this task is fulfilled:—the merit of the genus itself, by the degree to which a successful fulfilment of this task is qualified to produce a genial and vivacious whole. The success of many authors has been sufficient, we think, to entitle them to the praise of having founded a complete and genuine, if humble, school of fiction—which it would be unjust to reproach with falling short of the master-pieces of later invention.

The Sentimental novel was not originated by the Castilians. The species was earlier brought to high perfection in Italy, which was their teacher in this department, Whatever is peculiar in the Spanish works will be found in the colour given to the foreign novel and in the inventiveness applied to enrich it.

The eminence of the Castilian novelists in the last-named quality was better known, both to England and to France, two centuries since, than it now may be. Their stories were a mine from which the dramatist of both countries drew largely for materials. Readers acquainted with Spanish books will find many old acquaintances in the plays of Molière, Beaumont and Fletcher. and in several other authors, indeed, of both countries from 1650 to the beginning of the century following. In the touching, fanciful, or surprising incidents of these tales, the Spanish genius displayed to great advantage its romantic fertility; and in this respect they may stand, without fearing comparison, beside the rich stores of the Italian novellieri.

The first place in the volume now before us is occupied by one of the earliest of this school. 'El Abencerraje', by Antonio de Villegas, is deserring of this place, not only as one of the oldestnovels existing in Castilian, but also as the parent of many others, some by distinguished names:—the beautiful Moorish tale, for instance, Montomayor's 'Diana,' is regarded as an imitation, though an improved one, of this model. It describes a strife of knightly honour and generosity between Christian and Moorish cavaliers; in which noble contest, through certain chances of war and other incidents, simply and n aturally related, the Castilian wins the advantage, and makes becoming use of his victory. The language is pure and expressive, with less of ornament than was thought appropriate to later novels of this class,—which are now chiefly perused by the few who still read them for the sake of their exquisite diction.

The next in the series is the 'Patrañuelo,' or 'Storyteller,' of Juan de Timoneda, first published in 1576—a succession of twenty short tales, following each other without any attempt at connexion, borrowed from various sources: many Italian, some Arabic, with here and there a story from Valerius Maximus. There is little to recommend this author beyond his antiquity, and a certain artless sincerity of manner, agreeable enough when he happens to fall upon a subject of interest—which, however, is not always the case.

We next come to a new species, and a greater name—Mendoza; whose 'Life of Lazarillo de Tormes' was the first of those numerous stories of adventure in low life described above as belonging especially to Spanish literature. Not only is it the earliest of its class, but in some of the best qualities belonging to the class it has never

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sterwards been surpassed. The authorship of | Mendoza is not certainly proved. The work, supneed to be a youthful flourish of the same pen hat afterwards traced the grand historical epigde of 'The War of Grenada,' was first pub-lished anonymously at Antwerp in 1553; and sit was condemned by the Inquisition on its appearance in Spain, the paternity of the work ald never be safely owned by any one in credit there. We should be loth to believe that any me else had written this rare fragment: and the creamstance of its remaining incompleted by the author, in spite of its popularity, suiting rith the occupation of Mendoza in graver gairs, and the risk of one in his exalted place pursuing a theme which had provoked the Holv Office, strengthens the universal opinion that the first part of 'Lazarillo' was written by him while a student in Salamanca. As the story breaks off abruptly, and no desire was shown by its concealed author to finish it, others venpared to undertake the office; and two second parts were published, at different intervals-one by an unnamed author also, at Antwerp, in 1555; another by Luna Castellaño, nearly a tatury later (1652), in Paris, it is supposed, though under the imprint of Zaragoza. Both these second parts are inserted in M. Baudry's dition; and, as matters of curiosity, it may be well to have them preserved—all older copies being now scarce. They are utterly worthless being now scarce. a continuations of the first part; the excellence of which their inferiority only serves to render nore conspicuous. One of them (the Antwerp publication) is a mass of the most puerile improbabilities;—and, curiously enough, both of these additions to the best piece, perhaps, of its class, are inferior to the ordinary run of such

Of its kind, Mendoza's novel may be regarded as a perfect specimen. The story of the orphan beggar boy thrown upon the world in his earliest childhood, to help himself how he can, is simple enough. He is represented as giving to some easual listener an account of the various services in which he sought a living, and of what he saw and endured in them,—the "business of hangering," as Jean Paul terms it, occupying the chief place throughout. But what distinctness in the figures !- what a consummate knowledge of those significant trifles that make the picture as lively as life itself!—what a study of characters, each different, each full of nature, but such nature as no country but Spain could exhibit !-- the stupid, covetous curate, the harsh and importunate blind beggar, and that sublime incorporation of Castilian dignity and faminethe penniless escudero, who disposes his cloak with a noble air, and goes forth fasting with a stoical affectation of content and good cheer that is the very triumph of pretentious and coxcombical misery!-Not less characteristic, if less amusing, is the impudent cheating buldero, or pardoner, whose devices are as freely exposed as those of the worthy of the same trade in Heywood's 'Four P's.' The closing scene of the fragment, which is broken off at a more comfortable turn in Lazarillo's fortunes, reveals some curious features of the manners and morals in an archiepiscopal city of the exteenth century, with a boldness which, no doubt, was one cause of the censure of the book by the Inquisition. All the figures in this little book have the property which belongs only to such as true genius can evoke. They are as vivid and amusing now as when they first

\* The issue of this prohibition is curious enough. It was fund that no precautions could keep the forbidden book eat of Spain:—the copies printed in Flanders were sungified in, and circulated in great numbers. Hereupon, as it was of no use to try to stiffe the work, it was resolved to maker it harmless; and a castrated edition was prepared under the auspices of the Holy Office. Its first appearance, thus reformed, was at Madrid, 1573; but the original vertical kept its place with readers, in spite of the authorities.

sprung to life; although the whole form of | world a mark of gold for which I would exchange it; society in which their originals flourished have long since disappeared from the world.

The first evening in the Esquire's " house of hunger" is thus described: Lazarillo was engaged in the street soon after daybreak, and has to follow his new master for hours through the city, without having or seeing anything of a meal. In the afternoon-

We arrived at a house, before which my master stopped, and I did the same; when he, throwing back the skirt of his cloak over his left shoulder, took a key from his sleeve, and opened the door. We entered the dwelling, the passage to which was dark and sombre-looking to a degree that made you shudder as you went in; although the premises inside contained a small court and rooms of tolerable size. As soon as we had entered one of these, he takes off his cloak; and after he had inquired whether my hands were clean or not, we both fell to shaking and folding of it; after which, and carefully blowing the dust off a bench that was at hand, he laid it there: this being done, he seated himself upon it, and began to question me in minute detail, asking where I was born, and how I came to this city? I gave him a longer account in reply than I could have liked, since it seemed a more suitable time for or-dering me to get ready the table and to pour the soup into the porringers than for inquiries of this sort. Nevertheless, I satisfied him concerning my personal history with the best lies I could invent; telling all the good of myself I could think, and keeping silence on other matters which, methought, were not fit subjects for chamber conversation. This being over, he remained in the same composure for awhile; and I saw at once the signs were unpromising, for though it was already nearly two o'clock, he showed no more inclination to eat than does a dead man. In addition to this, I reflected on this keeping of the door locked; and also that I could not hear, either below or overhead, the steps of any living creature within doors. All I had yet seen were mere walls, without a sight of stool or chopping-block, bench or table; nor even the matter of a chest, such as that which figured in the former part of my story. In short, it seemed like a house enchanted. While this was passing in my mind, he said to me, "Boy, hast thou eaten already?"—"No, Sir," I answered, "for it had not struck eight when I first met with your honour."—" Because, although it was thus early, I had myself already breakfasted; and whenever I take anything at such an hour, I would have thee know that I continue thus until night: wherefore pass the time over as thou canst, and afterwards we will have supper."

No supper, however, has the poor Esquire to bestow or to eat; and he is fain to take a share of some fragments of bread which Lazarillo had still in store, the fruits of his yesterday's begging. The master's conflict between the desire to eat and the shame of seeming hungry is hard enough on this and other occasions, when he ravenously profits by Lazarillo's skill in collecting alms, while covering his necessities under a show of indifferent curiosity. He now pre-tends to desire a taste of the bread only because the boy seems to find it peculiarly good and savoury,—at another time, "to see him eat so handsomely" gives him an appetite himself, full though he declares that he is already. All this is told in the richest vein of grave comedy; but the scenes are too long for extraction. We must be content with a sketch of the morning exit of this famished householder, after a supperless night passed on a few miserable boards, and empty of even the hope of breaking his

When it was morning we rose; and he fell to brushing and shaking his drawers and jerkin, coat and cloak, in which I helped what little I could; then he dressed himself leisurely, and with the utmost seeming contentment. When I had handed him water for his hands and face, he combed himself, and girt on his sword with his belt, and while putting it on he said to me, "Ah, boy! if thou didst but know what a piece of metal is this!—there is not in all the rado Francisco Lopez du Ubeda."

for so it is, that of all the many blades Antonio forged, there was never one to which he could give a temper so quick as this has:"-and, drawing it from the scabbard, he tried it on his finger, saying, "Observe its edge: I will undertake with this to cut through a lock of wool." "And I," so I muttered to myself, "with these teeth of mine, although not of tempered steel, to do as much with a quartern loaf." He returned it to the sheath, and girt on the belt, with a great string of beads fastened thereupon, and then, with a composed step and upright body, making both with that and with his head many dainty motions, throwing the corner of his cloak now over his shoulder, now under his arm, and resting his right hand on his hip, he sallied forth from the door, saying, "Lazarillo, look thou to the house, while I go to hear mass; and make the bed, and go down to the river which runs below yonder, to fill the pitcher with water, and lock the door first, that no one may get in to rob us of anything; and leave the key here in the chink, so that I may be able to let myself in should I return meanwhile." And thus down the street he went; with an appearance and carriage so debonair, that any one who knew nothing of him would have thought he must for sure be some near relation of the Conde de Arcos, or at least his privy gentleman of the wardrobe.

This celebrated novel is followed by 'La Picara Justina,'—a work of great vogue in its day, as the existence of translations into nearly all the other European languages may attest. It is a kind of pendant to the still more famous 'Life of Guzman de Alfarache,' by Aleman; being intended to pourtray the female par ex-cellence of the class of which that arch-rogue was the male type. As a composition, however, the 'Life of Justina' falls some degrees below that of the male hero of knavery :-although it by no means deserves the contemptuous sentence with which Bouterwek despatches it. From the terms he uses, it seems probable that he was too much disgusted with the tedious, conceited pedantry of the opening to read further:-in the body of the tale we think he would have found matter deserving of a more favourable report than he has given. There is, indeed, a quantity of fulsome verbiage and dry quibbling throughout the whole narrative; but it also contains passages abounding in the comedy of rascaldom, and displays a knowledge of the sleights and practices of its female professors that is somewhat astounding in an author whose real title was Fray Andres, a monk of the order of St. Dominick.\* Amongst monk of the order of St. Dominick.\* Amongst its richest passages we may name the instruction given by the worthy parents of Justina, hostellers by profession, to herself and her sisters, on the mystery of tavern keeping, as it was understood in Madrid or Toledo in the sixteenth century. The several lectures and illustrated maying given out by father and illustrated maxims given out by father and mother, each unfolding a different class of "tricks upon travellers" and guests, are curi-ously rich in that species of humour of which we have a specimen in Swift's 'Advice to Servants.' Much invention and skill are shown in developing the various processes through which, and the several feats by which, Justina became a finished she-rogue and arch-betrayer:-the manner of the book, however, is so discursive, and the effect of every part depends so much on a series of preceding touches, that it would be impossible to give a fair idea of its faults or merits by any extracts we could offer within the limits of these columns. There is enough in this book of what may be called the romance of trickery; -there are lineaments striking enough, of the strange figures swarming in the back-ways of life in Old Spain, to reward the reader for the pains of toiling through a waste of rubbish, stale learning and far-fetched plea-

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santries, which he must encounter on the way; and for the exceeding difficulty of mastering the text, which, after all his endeavours, will be apt at times to puzzle him. It may be some consolation to be told that the most cramped passages are those which are the least worth studying; and that the best parts of the tale will generally be found quite accessible to any good Castilian scholar. All the novels del gusto picaresco, it may be observed, require in the reader a degree of proficiency far exceeding what may be needed to enjoy nearly every other description of Spanish books.

The volume is well closed with a pleasant little story by Tirso de Molina (Fray Gabriel Tellez) entitled 'Los Tres Maridos burlados'—'The three husbands tricked'—of which our fair readers will be apt to blame us for not rendering some account, by way of instruction, or pour encourager les autres. This we should gladly do, were there room for further descrip-tion or extract. As it is, we must refer all curious inquirers to the original, which will be found very comfortable reading :- and also postpone our remarks on the treatment which the softer sex usually meet with in Spanish tales of an unsentimental cast, and on other characteristics calling for a brief notice, to the next occasion, when we may have to give an account of some remarkable productions of a later period, collected in the second volume of M. Baudry's Treasury.

Researches on the Chemistry of Food. By Justus Liebig, M.D., &c. Edited by William Gre-gory, M.D. Taylor & Walton.

OUR knowledge of any of the vital processes is exceedingly limited. It may indeed be safely affirmed that, notwithstanding the careful re-searches of the anatomist and the minute in-vestigations of the physiologist, we are in ignorance of all those processes of assimilation and change which are constantly going on to maintain animal organization in a healthful condition. Any researches tending in the remotest degree to advance our knowledge of any one of these must prove of the utmost value. To inquiries like those of Baron Liebig we must look as the only means by which the remedial art is to be removed out of the condition of uncertainty in which it has for centuries remained. Our only hope of arriving at any accurate knowledge of the phenomena of disease rests on those investigations which are directed to examine the chemical conditions of organized structures in various states. When we shall know the operations of increased animal heat, as manifested in fever, in altering the order of combination of those elements that constitute the solid parts of animals,-when we shall learn the chemical changes which take place in the blood and muscular fibre by any conditions to which the animal may be exposed,—and shall have acquired (such know-ledge is evidently within the limits over which human intelligence may safely pursue its curious search) the means of restoring the chemical conditions necessary to health—then, and not till then, will medicine be exalted to the state of a true science, instead of being, as it now is, a conjectural art surrounded by empiricism and doubt.

In his 'Animal Chemistry' Liebig certainly opened up a new path of inquiry,—though in pursuing it himself he ran into many errors; and these being detected, have thrown doubt on all his conclusions. Weeding, however, that work of its errors, much remains behind which bears the strong impress of truth—a testimony to the high talent and industry of its author, and of the utmost value to science. In preparing a new edition, finding himself surrounded by enemies eager to resent the uncourteous manner in which he has attacked them for finding errors in his own works, the Giessen professor has been led to examine anew many of the investigations on which his (often) hasty inductions have been founded. investigations have led to new discoveries:and to these this publication is entirely devoted.

The interest of these 'Researches on the Chemistry of Food' turns on the existence of some substances in the animal organism which, with one exception, have not hitherto been detected. These are Kreatine—discovered in 1835 by Chevreul, although its existence has been doubted by Berzelius and others,-Kreatinine Sarcosine and Inosinic acid. Each of these substances, according to Liebig, plays a very important part in the animal economy. Notwithstanding the elaborate examination to which this distinguished chemist has submitted these compound bodies, and the argument which he brings forward in support of his view that these principles exist ready formed in the flesh and blood of animals, it appears to us that their existence, except as the results of decomposition effected by the processes to which the organized matters have been submitted, is somewhat doubtful. The researches on the inorganic constituents of flesh and blood have, we think, a far higher value. These are questions, however, which must be left for chemists themselves to decide. The practical applications of these 'Researches' are of great value-and in many points claim the attention of all domestic economists. An extract or two from this portion of the volume will be read with interest.

"When finely chopped flesh is extracted with cold water, it loses the whole of the albumen contained in it The fibrinous residue, after being well washed with cold water, if boiled with water is found to be perfectly tasteless; it is clear that all the sapid and odorous constituents of flesh exist in the flesh itself in the soluble state, and consequently, when it is boiled, are transferred to the soup. The smell and taste of roasted flesh arise from the soluble constituents of the juice, which have undergone a slight change under the influence of the higher tem-Flesh which has been rendered quite tasteless by boiling with water, acquires the taste and all the peculiarities of roasted flesh when it is moistened and warmed with a cold aqueous infusion of raw flesh which has been evaporated till it has acquired a dark brown colour. All sorts of flesh are alike in this respect; the sapid and odorous constituents are present in the roasted flesh in solution, or in the soluble state. The liquid which is obtained by lixiviation of different kinds of flesh with cold water. after it has been heated to boiling, and the albumen thus coagulated, possesses in all cases the well-known general flavour of soup; but each kind, individually, has besides this, a peculiar taste, which recalls the taste and smell of the different sorts of flesh; insomuch that, when to boiled beef, for example, the concentrated cold aqueous infusion of roe deer venison or of fowl is added, and the whole warmed together, the beef cannot then be distinguished by the taste from the venison or the fowl. A slight addition of lactic acid (a very little fresh sauerkraut, for exor lactic acid (a very intric fresh sauerkraut, for example) or of chloride of potassium, which is an invariable constituent of all infusions of flesh, heightens the piquancy of the flavour of meat; as on the other hand, an alkaline liquid, or the addition of blood, renders the soup or infusion of meat utterly insipid and mawkish."

Again, on the best method of boiling meat

Liebig gives the following.—
"If the flesh intended to be eaten be introduced into the boiler when the water is in a state of brisk ebullition, and if the boiling be kept up for some minutes, then so much cold water added as to reduce the temperature of the water to 165° or 158°, and the whole kept at this temperature for some hours, all the conditions are united which give to the flesh the quality best adapted to its use as food. When it is introduced into the boiling water, the albumen immediately congulates from the surface inwards,

and in this state forms a crust or shell, which no longer permits the external water to penetrate into the interior of the mass of flesh. But the temperature is gradually transmitted to the interior, and there effects the conversion of the raw flesh into the state of boiled or roasted meat. The flesh retains its juiciness, and is quite as agreeable to the taste as it can be made by rossting; for the chief part of the sapid constituents of the mass is retained, under the circumstances, in the flesh. If we reflect that the albumen of the juice of flesh begins to coagulate at 105°5 and that it is completely coagulated at 140° (Berzelius), it might be supposed that it would not be necessary in cooking of flesh to expose it to a higher temperature than 140°. But, at that temperature the colouring matter of the blood is not yet coagulated; the flesh indeed is eatable, but when it contains blood, it acquires, under these circum-stances a bloody appearance, which it only loses when it has acquired throughout the mass a tempera-ture of 150° to 158°."

There are so many curious subjects and practical applications in this small volume, that it will well repay attentive reading.

The Life of Percy Bysshe Shelley. By Thomas Medwin.

[Second Notice.]

OUR article on this subject last week sufficiently states the ground of Shelley's quarrel with the world. More sinned against than sinning, he had been "cradled into poetry by wrong." nad been "crauled into poetry by wrong." In song he found relief from suffering. In the bitterness of his spirit, he even indulged a satiric vein. He was at pains to indite an ana-thema against the Lord Chancellor—but, with characteristic forbearance, neither sent it to its object nor published it. Rightly, his biographer states of this curse, that "our English Juvenal Churchill's, and Byron's satires, were meregnatbites compared with the scorpion stings which, ringed with fire, Shelley inflicted." The poet, it is known, sought solace in a second marriagewhich was more happy than his first. daughter of Godwin and Mary Wollstonecraft had, as it were, been specially educated for him. With her, in July 1814, he left London; and embarking in an open boat from Dover reached Calais—and thence Paris. Resolving, then, to walk through France, he visited Charenton, Neufchatel, Lucerne, and Brunen ;- after which he returned to England, and arrived in London in August. The journey had been a painful one,-and rather impaired than improved his health. In his six weeks' absence he had spent sixty pounds—and was harassed both in mind and body. Capt. Medwin describes him as suffering "the horrors of destitution." To supply his need by means of a profession, he now undertook to walk a hospital-and became thus acquainted with death and disease. But the year 1815 brought hope .-

"The Shelley settlement, which is well known by lawyers, and quoted as a masterpiece of that legal casuistry called an entail, was found to contain an ultimate limitation of the reversion of the estates to the grandfather. A celebrated conveyancer, I believe the friend whom I have already mentioned in a former part of these memoirs, has the credit of having made this important discovery; and the consequence was, the fee simple of the estate, after his father's death, was vested in Shelley. He was thus enabled to dis-pose of it by will as he pleased; and not only this, he had the means of raising money to supply his necessities. Sir Timothy was well aware of his son's position, but was not prepared for the discovery of it. The news fell upon him like a thunderbolt; he was furious; but being desirous of benefitting his family, by the advice of a solicitor, made some arrangement; but whether on a post obit, or what terms, I know not, with Shelley, for an annuity of eight hundred pounds a-year."

With an income of 800%. a-year, the poet was rich,—and might now indulge his taste: but it would appear that, after all, his annuity was not

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fuences. It was not to contract and chi-ralry of the middle ages—not to our earlier English poetry—that Shelley was primarily in-debted for inspiration; but to German writers and the poetry of Southey;—to which he sub-equently added that of Coleridge and Words-with. These authors had all appeared in the worth. These authors had an appeared in the midst of a revolutionary epoch—and had each at one period taken an antagonist position. The spirit of the time had passed through them to shelley; and, like them, he denounced the sbuses which he had felt and seen. He was, as it were, ordained to be the last poet of a revonitionary cycle,—in whom its results were to be summed up. Hence it is that he has borne the fullest measure of blame. After the loudtongued denial of all good in reigning customs and systems uttered in the 'Queen Mab'—not without hope, nevertheless, for the future — Shelley's indignation subsided, and his mind gracally took a calmer tone: one, indeed, not only call but solemn—as witness his fine and almost acred poem of 'Alastor.' In this beautiful niece he indulges without restraint his aspirations after the Ideal, but associates their fulfilment with the Death from which he had escaped :- for, as we learn from Mrs. Shelley, the poet had had only too just reason to fear that, about this period, he was dying of consumption. But the symptoms of pulmonary disease which had alarmed him suddenly vanished; and his health was still further improved by his residence near the Lake of Geneva in the summer of 1816. Lord Byron was there, with his young physician, Polidori :- and this was the first meeting of our noet with the noble Childe. The Campagne Mont Allegre, or Chapuis, where Shelley resided, ly immediately at the foot of Diodati, Lord Byron's villa,—being separated from it by only a vinevard.

in mystery. His position was remarkable. His mind had, with the exception of his classic

gadies, grown up entirely under modern in-It was not to the romances and chi-

"At the extremity of the terrace, is a secure little port, belonging to the larger villa, and here was moored the boat which formed so much the mutual delight and recreation of the two poets. It was keeled and and recreation or the two poets. It was recreated and chiker-built, the only one of the kind on the lake; and which, although Mr. Moore says it was fitted to stand the usual squalls of the climate, was to my mind ill-adapted for the navigation, for it drew too much water, and was narrow and crank. I saw it two years after lying a wreck, and half submerged, though (like Voltaire's pen of which hundreds have been sold as original to Englishmen at Ferney) there was at that time a chaloupe at Geneva that went by the name of Byron's. The real boat was the joint property of the two poets, and in this frail vessel Shelley used to brave at all hours Bises which none of the barques could face. These north-easters are temfic; they follow the course of the lake, and inmasing in violence as they drive along in blackening guis, spread themselves at last on the devoted town to which they are real pestilences."

Inthe 'Hymn to Intellectual Beauty'-as afterwards in his poem of ' Mont Blanc,' written about this time-we remark Shelley's enfranchisement from his early doubts, and the growing influence of his Platonic readings,—with which also he ppears to have indoctrinated Byron. Capt. Medwin in his remarks on these has done justice to Shelley; but in talking of the Paneism of Wordsworth and Coleridge, and the mintelligible systems of Kant, Fichte, Scheling and Hegel, delivers himself unconsciously ing and Hegel, delivers himself unconsciously of much exploded prejudice. It was now, indeed, that Shelley conceived a new kind of poetry—the Poetry of Ideas according to Plato. Abandoning the Terrific, he had transferred his allegiance to Love and Beauty. 'The Revolt of Islam' was written at Marlow in 1817, and minted in the care years in which also the

'Rosalind and Helen,' and some minor lyrics, together with a pamphlet, now lost, on the Princess Charlotte's death, entitled 'The Hermit of Marlow.' Shelley's name is still remembered in this place—as his biographer found on visit-

ing it.—

"The inhabitants," says Capt. Medwin, "are proud of having harboured the poet, and counted him among their number. I was surprised indeed, considering the low and disgraceful state of education in England, to find that any of them were acquainted with his works, and hailed the circumstance as a pledge of his immortality,—and an immortal work is 'The Revolt of Islam.' He had originally, it would seem, after 'The Divine Comedy,' intended to have written it in terza rima, of which he made an experiment in 'Prince Athanase'; but soon after abandoned that metre, as too monotonous and artificial, and adopted instead the stanza of Spenser, which he wields as none have ever done before him. The fragment of 'Princo Athanaso' is valuable as the first conception of a great picture by a great master. In this sketch of the prince we find the germs of the character of Laon. Athanase is a youth nourished in dreams of liberty, animated by a resolution to confer the boons of civil and religious liberty on his fellow men; and the poet doubtless meant to have created for him a companion endued with the same enthusiasm. \* \* This poem occupied six months. It was composed as he floated in his skiff on the Thames, reclined beneath its willow and alder fringed banks, or took refuge from the noonday solstician heats in some island only the haunt of the swan. A Marlow gentleman told me, Shelley spent frequently whole nights in his boat, taking up his occasional abode at a small inn down the river, which I imagine must have been at Cookham. We find sonal aboue at a small inn down the river, which I imagine must have been at Cookham. We find everywhere scattered about this poem strikingly faithful drawings of the scenery near and about Marlow; and with 'The Revolt of Islam' in my hand I, for nearly a month, traversed the stream up and down, from the sequestered and solemn solitudes of the deep woods of Clifden on the one hand to the open sunniness of the enamelled meadows of Henley on the other, and often fancied myself in the very spots so graphically drawn,"

'The Revolt of Islam' was, after all, not cal-culated for popularity. Whether from disap-pointment with this result or some other cause, Shelley, next year, finally quitted England for Italy. Capt. Medwin relates an episode which, Italy. Capt. Medwin relates an episode wnich, we believe, is new,—and which we therefore cite; but, for obvious reasons, without comment. Before Shelley's departure from London in 1814, he received a visit from a married lady, young, handsome, and of noble connexions, who, prompted by the perusal of his 'Queen Mab,' proposed to yield up all that belonged to her position that she might follow Shelley through the world, attaching her fortune, which was considerable, to his. From this embarrassing considerable, to his. From this embarrassing situation the poet, it is said, delivered himself with signal address and grace:—but the infatuated incognita, nevertheless, pursued him to

"He had given her a clue to his place of destination, Geneva. She traced him to Secheron-used to watch him with her glass in his water parties on the lake. On his return to England, he thought she had long forgotten him; but her constancy was untired. During his journey to Rome and Naples, she once lodged with him at the same hotel, en route, and finally arrived at the latter city the same day as himself. . He must have been more or less than man, to have been unmoved by the devotedness of this unfortunate and infatuated lady. At Naples, he told me that they met, and when he learnt from her all those particulars of her wanderings, of which he had been pre-viously ignorant; and at Naples—she died."

With this circumstance Capt. Medwin thinks that Mrs. Shelley was unacquainted; and that Abandoning the Terrific, he had transferred his she accordingly attributed to physical causes allegiance to Love and Beauty. 'The Revolt of Islam' was written at Marlow in 1817, and printed in the same year; in which also the printed in the same year; in which also the printed in the same year; parts of Shelley certainly writes that at this time

"many hours were passed when her husband's thoughts, shadowed by illness, became gloomy; and then he escaped to solitude, and in verses which he hid from fear of wounding her poured forth morbid but too natural bursts of discontent and sorrow." The poems claimed by Capt. Medwin as likewise associated with this incident, are the 'Stanzas on Dejection' and the

dent, are the 'Stanzas on Dejection' and the lines 'On a Faded Violet."

"Shelley told me," Capt. Medwin continues, "that his departure from Naples was precipitated by this event. \* \* He reached Rome for the second time in March, 1819, and there took up his abode, having completed, before his departure, the first Act of his 'Prometheus Unbound."

'The Masque of Anarchy' and 'The Cenci' were soon after composed. While engaged on the last, Shelley heard in the street the oft-repeated cry, "Cenci, Cenci"—which he at first thought the echo of his own soul; at 11st thought the echo of his own soul; but he soon learned that it was one of the cries of Rome—cenei meaning "old rags." An apparently trivial story, this;—yet to our mind very suggestive. The extraordinary dramatic power evinced in 'The Cenci' commands the recognition of most critics—but Capt. Medwin demurs to the general opinion. He considers that the poet had therein "turned his mind from the bent of its natural inclinations." Shelley had told him, he says, that "it was with Shelley had told him, he says, that "it was with the greatest possible effort and struggle with himself that he could be brought to write 'The Cenci;' and great as that tragedy is, his fame," continues his biographer, "must rest not on it, but on his mighty Rhymes—the deep-felt inspiration of his 'Choral Melodies."

The industries of the Crock and Italian

The influence of the Greek and Italian poetry on Shelley's mind is evident. At a later period he learned something from the Spanish, and profited much by his mastery of Calderon. He was also a great reader of Dante; and thought that no translation of him could be

adequate that was not in terza rima.—
"I asked him," says Capt. Medwin, "if he had never attempted this, and looking among his papers, he showed, and gave me to copy, the following fragment from the 'Purgatorio,' which leaves on the mind an inextinguishable regret that he had not completed-nay, more, that he did not employ himself in rendering—other of the finest passages. In no language has inspiration gone beyond this picture of exquisite beauty, which undoubtedly suggested to Tennyson his 'Vision of Fair Women':—

And earnest to explore within—around That divine wood, whose thick green living woof Tempered the young day to the sight, I wound

Up a green slope, beneath the starry roof, With slow—slow steps—leaving the mountain's steep, And sought those leafy labyrinths, motion-proof

Against the air, that in that stillness, deep And solemn, struck upon my forehead bare, Like a sweet breathing of a child in sleep.

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\*

Amid that tangled wilderness, that I

Perceived not where I entered—but no fear

Of wandering from my way disturbed, when nigh, A little stream appeared; the grass that grew Thick on its banks, impeded suddenly

My going on. Water of purest dew On earth, would appear turbid and impure, Compared with this—whose unconcealing hue,

Dark—dark—yet clear, moved under the obscure Of the close boughs, whose interwoven looms No ray of moon or sunshine would endure. My feet were motionless, but 'mid the glooms Darted my charmed eyes, contemplating The mighty multitude of fresh May-blooms

That starred that night; when even as a thing That suddenly for blank astonishment Charms every sense, and makes all thought take wing,

Appeared a solitary maid—she went Singing, and gathering flower after flower, With which her way was painted and besprent. Bright lady! who if looks had ever power To bear true witness of the heart within, Dost bask under the beams of love, come lower

Unto this bank—prithee O! let me win This much of thee—O come! that I may hear Thy song: like Proserpine, in Enna's glen

Thou seemest to my fancy,—singing here, And gathering flower, as that fair maiden, when She lost the spring, and Ceres her more dear."

Capt. Medwin writes of the unkindly criticism which Shelley's poems received with as much bitterness as if it had appeared only yesterday. He deals in a strain of personal vituperation, as if no time had elapsed bringing in its great revenges and reversing the decision of interested bigotry. This is certainly not the most philosophical manner of treating his subject; and may serve to show that the author loves it "not wisely, but too well." In addition to these faults, there is much in Capt. Medwin's narrative that is merely egotistical. Nevertheless, he constantly manifests a deep and sincere sympathy with Shelley's condition of mind, body, and estate. The world's opinion, which the poet had enthusiastically defied, now re-acted on him and his prospects,—and he was struggling in the toils. The conflict was evidently terrible; but the poet was not un-cheered in his sufferings. He found refuge from the world's injury in the small circle of friends by whom he was understood. Among his guests were Prince Mavrocordato-who read with him the Paradise Lost-Rossini, Sgricci, and Vaccà. The state of his health was bad. He was a martyr to nephritis; for which, after trying many other remedies, he resorted to mesmerism—Capt. Medwin being the operator in the first instance, and subsequently the lady referred to in his well-known stanzas on the subject, and Mrs. Shelley. The latter, however, soon discontinued the practice. Capt. Medwin gives us a long account of P---, "the devil of Pisa," by whom Shelley was introduced to the noble inmate of the convent whose story he so beautifully idealized in 'The Epipsychi-It is not necessary for us that we should dion.' It is not necessary for us that a dwell on these particulars,—on Shelley's connexion with Keats and Leigh Hunt,—or on the matters already well enough known to literary readers; and Capt. Medwin's opinions on them are so mixed up with private feelings and prejudices that he must be an unsafe guide through their labyrinth. We sympathize, indeed, but little with the manner in which he defends Shelley's system of thought and working,-or that in which he censures frequently both his friends and enemies. Campbell, Rogers, Milman, Byron, Southey, Wordsworth, and espe-cially Moore and Hobhouse, are all spoken of with so much intemperance as at this time of day, even where he may be right, severely to injure the cause which he has undertaken to advocate. Into the writer's sketch of Keats, his life and poetry, we will not follow him. It is enough on this occasion to have to do with Shelley; reserving to a future opportunity—now, we believe, near at hand—when Mr. Monckton Milnes's life of the latter shall be before the public, all discussion touching his younger companion.

The well-known circumstances of Shelley's death and sepulture are repeated by Capt. Medwin with considerable attempt at display:—certain passages being indeed placed by him in a new and artistic light.—

"Williams, from his early sea-life, was an excellent sailor, and knew all the mysteries of the craft,—could cut out sails, make blocks, &c. The Arno has no pleasure-boats, and its shallowness rendered it difficult to get any that drew little water enough to float. They, however overcame the difficulty, and constructed one, such as the huntsmen carry about with them in the Mahremma, something like a Welsh coracle; and in this they ventured down to Leghorn, returning to Pisa by the canal, when missing the direct cut they got entangled among the weeds, and upset. "He has left a record of these trips in a poem entitled 'The Boat on the Serchio,' and calls Williams and himself Melchior and Lionel. \* A boat was to Shelley what a plaything is to a child. I have men-

tioned that he early acquired the taste when a boy, his father having one at Warnham Pond, a lake of considerable extent, or rather two connected by a draw-bridge, which led to a pleasure-garden and boat-house. He was nineteen when he used to float paper flotillas at Oxford,—older when he made a sail of a ten-pound note on the Serpentine, and I have no doubt would, with any boy, at twenty-eight, have done the same. The water was his fatal element. He crossed the Channel to Calais in an open boat, a rash experiment; when at school, the greatest pleasure he enjoyed was an excursion we made to Richmond from Brentford\_a pleasure perhaps the more sweet, being a stolen one. He descended the Rhine on a sort of raft. He made a voyage in a wherry from Windsor to Crickdale; was nearly lost in coming from the Isle of Man; at Geneva, past days and nights on the lake: and now, reader, excuse this recapitulation, though imperfect, behold him on the Serchio. If there was anything in 'Thalaba' that delighted him above the rest, it was the fairy boat that figures in that interesting tale. Shelley made a chaloupeenter into the scenery of most of his poems, from 'Queen Mab' down to 'The Witch of Atlas.' More beautiful passages cannot be found in any writer than those in which he treats of this subject. In 'Alastor,' the boat is 'a thing of life,' is part of the man, and we take a lively interest in its dangers.—

A little shallop floating near the shore, Caught the impatient wandering of his gaze. It had been long abandoned, for its sides Gaped wide with many a rift, and its frail joints Swayed with the undulations of the tide. A restless impulse urged him to embark, And meet lone Beath on the drear occurs vasate, For well he knew that mighty shadow loves. The slimp coverns of the populous deep.

\* \* A whirthwind swept it on
With fierce gusts, and precipitating force,
Through the white ridges of the chafed soa.
The waves arose,—higher and higher still
Their fierce necks writhed beneath the tempest's geourge,

Like serpents struggling in a vulture's grasp.

\*
Now pausing on the edge of the riven wave.

And we breathe again when we come to—
"safely fled."
"The Revolt of Islam" owes much of its charm to the
boat of pearl in which Laon and Cythna made their

boat of pearl in which Laon and Cythna made their voyage. I refer to the end of the poem, from the 32nd to the 41st stanza. The following passage, connected with the

The following passage, connected with the fatal squall which occasioned Shelley's death, is well thrown in by the biographer,—and gives an extraordinary colouring to the fearful picture:—

"It is a strange coincidence, that I should have been exposed to the same squall, which proved fatal to two of my oldest and best friends. I embarked on the 5th day of July with a party with whom I was acquainted, on board a merchant vessel we had hired at Naples for the voyage to Genoa; during the first two days we had very light winds, lying becalmed one whole night off the Pontine Marshes, where some of our passengers were attacked with malaria, but which, though sleeping on deck in my cloak, I escaped. On the fourth day, the tail of the Sirocco brought us into the Gulf of Genoa. That gulf is subject in the summer and autumn, to violent gusts of wind, and our captain, an experienced sailor, as the breeze died away, foresaw that we should not get into port that night. The appearance of the sky was very threatening. Over the Apennines, which encircle Genoa as with an amphitheatre, hung masses on masses up-piled, like those I have seen after the explosion of a mine, of dark clouds, which seemed to confirm his opinion The squall at length came, the precise time of which I forget, but it was in the afternoon; and neither in the Bay of Biscay, or Bengal, nor between the Tropics, nor on the Line, did I ever witness a severer one; and being accompanied by a heavy rain, it was the more felt. We had, however, close-reefed, and were all snug and in comparatively smooth water, in consequence of the squall blowing right off the shore. We must have been five or six miles from the Bay of Spezzia when it burst on us. As I stood with the glass upon deck, only one sail was visible to leeward; its rig differed from the ordinary one of the Mediterranean, the Latine, and from the whiteness of her canvas, and build, we took her for an English pleasure-boat. She was hugging the wind with a press of sail, and our skipper observed, that she would soon have it. As

he spoke, a fiercegust drove furiously along blackening the water, and soon infolded the small craft in its misty arms; or in Shelley's own words:

Enveloping the ocean like a pall, It blotted out the vessel from the view.

Then came a lull, and as soon as we looked in the direction of the schooner, no trace of her was visible. The reader will recollect a similar relation by Capt. Roberts—as given by Mrs. Shelley.

Capt. Medwin makes the amende to Mr. Leigh Hunt for having described him, during the burning of poor Shelley's body on the fune ral pyre, as lying back in the carriage in a state of nervous weakness, unable to sustain the horror of the scene. "Leigh Hunt's regard for Shelley," he says, "is not to be questioned and the very excess of feeling that he displayed might, in default of other proofs, have best testi-There are some other points on which Capt. Medwin has volunteered explanation. For instance—the use of salt and frankincense in the ceremony has been censured as "bearing the character of a heathen rite." Capt. Medwin replies-" Without them it would not only have been dangerous to have assisted at the ceremony, but from the state of the body it would have been intolerable." The burning, as is now well known, was not a voluntary proceeding on the part of Shelley's friends, but compelled by the authorities. Difficulties were thrown in the way at every stage. Even after the ashes were obtained, on their arrival at Rome, considerable scruples arose in the mind of the officiating clergyman concerning the burying them in consecrated ground .-

"A friend of mine," Capt. Medwin continues, "himself no mean poet, and who wrote an elegy on Shelley worthy of a place here, and whose position in life gave him some weight, exerted himself, and successfully, in smoothing the difficulty; and a day was fixed for the interment. The funeral was attended by most of the English still lingering in the metropolis of the world. The crowd of strangers that people it from all countries had withdrawn, and left only behind a few strangelers, and lovers of Art, and mourners over the once great queen of the universe, loth to quit it, as mourners the grave of one beloved."

A letter from this friend records his impressions of the scene. They are such as do equal honour to the poet's memory and to himself.

With respect to the biography before us, we wish that it had been written in a calmer and more careful spirit. The difficulties of the subject might thus have been better surmounted. -Shelley started in life surrounded with unhappy circumstances. Disposition and destiny were at war within him and without, during the whole of his career. Posterity, however, will do justice to his claims both as a logician and a poet-as a sincere votary of Truth and of Beauty. He will yet be justly subject, in both characters, to the charge of having hastily assumed his leading proposition. But what amount of error may be attributed to him in this respect is more than compensated by the indisputable honesty of his convictionsthe unworldliness of his conduct-the purity of his life-and the superiority of his talents and genius. As a poet he closes (as we have said) a cycle to which rather than to himself belong most of the faults for which he has been reprehended.

#### OUR LIBRARY TABLE.

Heinrich Stilling. Abridged by JohnWright from the original translation by S. Jackson.—This is one of the most remarkable of German biographies; a great favourite with the poet Goethe—and written in such a tone of genuine simplicity (especially the first portion) that it has been frequently and justly compared with honest John Bunyan's 'Pilgrim's Progress.'

The Slave Captain; a Legend of Liverpool. By J

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#### POLK-LORE.

THE FOLK-LORE OF SHAKSPEARE. By William J. Thoms.

IV .\_ Puck as Will-o'-the-Wisp. Some call him Robin Goodfellow, Hob-goblin, or Mad Crisp, And some againe doe terme him oft By name of Will-the-Wispe.

That we are justified in saying, it is clear that Sakspeare alluded to the Will-o'-the-Wisp when he makes Puck declare that, among other shapes, he will be "sometime a fire," is proved by other pasages in his writings. The first, and the more shious one, is that in which Stephano, after Ariel as led him and his drunken companions through Tooth'd briers, sharp furzes, pricking goss and thorns,

and left them i' the fifthy mantled pool," reproaches Caliban: "Monster, your fairy, which you say is a hamless fairy, has done little better than play'd the Jack with us,"—that is, as Dr. Johnson observes, "He has played Jack-with-a-Lanthorn, has led s about like an Ignis fatuus, by which travellers are decoyed into the mire."

The Tempest' contains another allusion to this ubject. It is in the speech in which Ariel—who, it must be remembered, is, like Puck, a fairy—assures Prospero that he has

Performed to point, to every article, The tempest that he bade him;

and runs as follows :-

I runs as follows;—
I boarded the King's ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flam'd amazement: sometimes I'd divide,
And burn in many places: on the top mast,
The yards and bowsprits, would I flame distinctly.
Then meet and join; Jove's lightnings, the precursors
O' the dreadful thunder-claps, more momentary
And sight-outrunning were not.

A third passage, the peculiar force of which was first pointed out by Mr. Hunter, in his recent and taluable addition to our stores of Shakspearian Illusstation, a curve in Lear, where Gloster's torch being sen in the distance, the Fool says, "Look, here comes a walking fire." Whereupon Edgar, speaking inhis assumed character, says, "This is the foul fiend, Flibbertigibet; he begins at Curfew, and walks till the fist cock." "From which," observes Mr. Hunter,

\* 'New Illustrations of the Life, Studies, and Writings of Shakespeare, 'vol. 2, p. 272.

"Flibbertigibet seems to be a name for the Will-o'- | the-Wisp. Hence the propriety of 'He begins at curfew and walks till the crowing of the cock;' that is, is seen in all the dark of night."

That Mr. Hunter is right is unquestionable, from

Mad Tom's previous declaration that he is one "whom the foul fiend hath led through fire and through flame, through ford and through whirlpool, over bog and quagmire." And it would only have been part of that consistency observable in the most trifling speech of every personage in Shakspeare's dramas that Edgar should avail himself, upon the mention of the "walking fire," to carry on his assumed character of Mad Tom, by identifying it with the "foul fiend" by whom he had been so grievously misled. But it is a curious fact, which has hitherto, I believe, escaped the notice of the commentators, that when Shakspeare wrote "a walking fire" was a common name for the Ignis fatuus ;--as we learn from the story "How Robin Goodfellow lead a Company of Fellowes out

"A company of young men having beene making merry with their sweethearts, were, at their coming home, to come over a heath. Robin Goodfellow knowing of it, met them, and to make some pas-time, hee led them up and downe the heathe a whole night, so that they could not get out of it; for hee went before them in the shape of a walking fire, which they all saw and followed till the day did appeare: then Robin left them, and at his departure spake these words :---

Get you home, you merry lads,
Tell your mammies and your dads,
And all those that newes desire,
How you saw a walking fire,†
Wenches, that doe smile and lispe,
Use to call me Willy-Wispe.

This quotation proves both that Lear's Fool supposed Ins quotation proves both that Lear's roots supposed Gloster's torch to be a Will-o'the Wisp; and also, what we desired to show, that Puck, or Robin Goodfellow, sometimes under such a form—
—misled night-faring clowns
O'er hills, and sinking bogs, and pathless downs.

The connexion between the Ignis fatuus and the Elfin race has been noticed by Grimm, who remarks that it is pointed at in the earliest names for this walking light which he has met with\_namely, elfwaking light which he has met with—hamely, ethicht and the Danish Vættylis; while the connexion which subsists between the Ignis fatuus and the domestic spirits is shown by the fact that it is frequently designated after mankind, as Will-of-the-Wisp, Will-with-the-Wisp, Jack-o'-Lanthorn, &c.

The popular belief as to the nature of this ap-

pearance is divided at the present day—at least in Germany, where it is generally designated Irlicht or Irwish, from its similarity to a wisp (in German wisch) of lighted straw. According to some, these phantoms are believed to be the souls of children who have died unbaptized; while others again believe them to be the restless spirits of wicked and covetous men who have not scrupled for the sake of their own aggrandizement to "remove their neighbours' land-

In Brittany, as we learn from Villemarqué, the Porte-brandon; appears, in the form of a child bearing a torch, which he turns like a burning wheel; and with this it is said that he sets fire to the villages, which are sometimes suddenly in the middle of the night wrapped in flames.

In Lusatia, where these wandering wildfires are also supposed to be the souls of unbaptized children, they are believed to be perfectly harmless; and to be relieved from their destined wanderings as soon as any pious hand throws a handful of consecrated ground after them.

The Lygtemand, or Lightmen, of Denmark are the

\* See p. 21 of 'The Mad Pranks and Merry Jests of Robin Goodfellow: Reprinted from the Edition of 1629: with an Introduction by J. Payne Collyer, Eag. F.S.A.—not the least curious of the publications of the Percy Society, or of the many reprints, for which the admirers of our enry literature are indebted to the zeal and acquirements of my excellent

\*\* So in the poetical chapbook called 'The Merry Pranks of Robin Goodfellow, very pleasant and witty,' reprinted by Mr. Collier, we read, p. xviii.—

Sometimes he'd counterfeit a voyce,
And travellers call astray,
Sometimes a scalking fire he'd be,
And lead them from their way.

† 'Barzas-Breiz,' I. 230, where other particulars of this Breton feu-follet are recorded.

§ Grave, 'Volksagen und Volksthümliche Denkmale der Lausitz,' p. 167.

spirits of unjust men, who by holding out a false light seek to allure wayfarers into fens and other dangerous places. The best defence against them is for the party who sees them to turn his cap inside out.\*
Whoever sees them must take care not to point at them, otherwise they will come and do him a mischief. It is also said that when a Lygteman is called he will come and shine before the party who called him, but who must take care that he does not injure

In the parish of Juulstrup near Aalborg some peasants were once packing corn in the middle of the night when it was pitch dark. Suddenly one of these spirits appeared; to whom a boy called out fearless!y—"You had better come and shine before us." Whereupon, the Lygteman approached, settled over where they were loading, then followed with the waggon till it came right to the granary. Near Skovby by Falker these Lygtemen are very numerous. They are there said to be the ghosts of land surveyors, who in their lifetime have acted unjustly in their admeasurements, and are now condemned to run up the Hill of Skovby and measure it with red-hot iron rods-exclaiming while they do so, "This is a right and proper boundary, from here to here." — Afzelius relates a similar legend which is current in Sweden.‡

Mdlle. Bosquet, in her 'Normandie Romanesque et Merveilleuse,' gives us some very curious notices upon the subject of the popular belief in Normandy regarding these Feux Follets. They are there regarded as cruel and malicious spirits whom it is extremely dangerous to encounter. To fly from them is to invite them to follow and persecute the unhappy wight who sees them; whose only chance of escape is to throw himself on his face and invoke the Divine assistance in releasing him from his danger. Among the superstitions which prevail on this subject are two deserving of notice: one is that the Ignis fatuus is the spirit of some unhappy woman who is fatuus is the spirit of some unhappy woman who is destined thus to run en fourolle to expiate her intrigues with a minister of the church,—and it is designated from that circumstance La Fourlore or La Fourolle. Another opinion is, that Le Feu Follet is the soul of a priest who has been condemned thus to expiate his broken vows of perpetual chastity: and it is very probable that it is to some similar belief existing in this country at the time when he wrote that Milton alludes in L'Allegro, when he save.—

She was pinched and pulled, she said, And he by Friars' Lanthorn led.

In the curious collection which Kuhn has published under the title of 'Markische Sagen und Legenden' we find two passages which serve to illustrate the preceding notices. The first particularly will show that it was consistent with the elfin character of Puck that he should assume the form of the Will-of-the-Wisp. It is the legend of a peasant in Schwina, who for a long time had a Kobold living in his house,—by whose means he became a rich man. Among the forms which this Kobold sometimes took was that of a calf with fiery eyes\_though more frequently he lay upon the hearth in the shape of an cat. Sometimes he was found in the morning in the stove in the shape of a flame of fire; when the maid, suddenly frightened at the sight, would run to her mistress and tell that there was a fiery monrun to her mistress and ten that there was a nery mon-ster in the grate: but by the time when the mistress came, he had vanished. This Kobold at length be-coming too intimate with the good woman of the house, her husband one day caught him, packed him up in a basket, and had him carried away to such a distance that he could never find his way home again. The second passage describes the Leuchtmannekens (or little light-men), as they are there called, as little spirits who carry a light, and ofttimes so lead night wanderers out of their road that it is long before they can find their way again. But that these spirits (which are there also described as the souls of unbaptized children who cannot rest in their graves,) are not always malicious, but will sometimes do good service

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to those who know how to propitiate them, is shown

by the following story:—
Close by Stulpe, and at the foot of the Gohn Mountain, these little light-men are often seen; and an old man who had lived in that neighbourhood for many years frequently saw them dancing merrily before him as he returned home late at night from carousing of snow had taken place, he would call out to one of these little light-men, "Come, and light me home!"

This it would do instantly, going before him until he had reached his dwelling-place, where it vanished. Then he laid a halfpenny upon the sill of the door, —and was sure to find it gone the next morning. By that means, he secured the good offices of his little attendants as he returned home from his next

merry-making.

But dismissing these ignes fatui, by referring the reader desirous of knowing more of the Folk-Lore which exists upon the subject of them to Mr. Jabez Allies's interesting brochure 'On the Ignis Fatuus, or Will-o'-the-Wisp, and the Fairies'\_and the scientific inquirer as to the cause of the phenomenon to a dissertation in the 51st livraison of the Revue Britannique entitled 'Observations Physiques sur les Feux-Follets,' (an article which I have not had an opportunity of consulting),-let us turn our attention to the trick which Puck played upon poor Bottom; and, long as is the quotation, we must describe it in Shakspeare's own inimitable language :-

My mistress with a monster is in love.

Near to her close and consecrated bower,

While she was in her dull and sleeping hour, A crew of patches, rude mechanicals, That work for bread upon Athenian stalls, Were met together to rehearse a play, Intended for great Theseus' nuptial day. The shallowest thick-skin of that barren sort, Who Pyramus presented, in their sport Porsook his scene, and entered in a brake: When I did him at this advantage take, An ass's now! I fixed on his head.

Anon, his Thisbe must be answered. Anon, his Thiabe must be answered,
And forth my mimic comes; when they him spy
As wild geese that the creeping fowler eye,
Or russet-paled choughs, many in sort,
Rising and cawing at the gun's report
Sever themselves and madly sweep the sky;
So, at his sight, away his fellows fly;
And, at our stamp, here o'er and o'er one falls;
He murder cries, and help from Athens calls.
Their sense thus weak, lost with their fears, thus strong,
Made senselses things begin to de them wrong; Their sense thus weak, lost with their fears, thus strong, Made senseless things begin to do them wrong: For briers and thorns at their apparel snatch; Some sleeves; some hats; from yielders all things catch. I led them on in this distracted fear, And left sweet Pyramus translated there; When in that moment (so it came to pass) Titania waked and straightway loved an Ass."

Though 'The Mad Pranks and Merry Jests of Robin Goodfellow' which Mr. Collier supposes Shakspeare to have been acquainted with, did not furnish him with any authority for the ludicrous transformation which he makes Puck affect in the person of honest "Nick Bottom," who had been selected to play Pyramus, because "Pyramus is a sweetfaced man,"\_there can be little question that the possibility of such transformations was in his day an article of

This may be inferred from the following passage from Reginald Scot's 'Discoveries of Witchcraft,' book xiii. ch. 19: where he is speaking of certain great matters that may be wrought by Art Magic:\*

'As for example, if I affirm that with certain charms and popish prayers I can set an horse or an asses head upon a man's shoulders I shall not be be-lieved; or if I do it I shall be thought a witch. And yet, if I. Bap. Neap experiments be true, it is no difficult matter to make it seem so; and the charm of a witch or papist joined with the experiment, will also make the wonder seem to proceed thereof. The words used in such case are uncertain, and to be recited at the pleasure of the witch or cosener. But the conclusion of this, cut off the head of a horse, or an ass, (before they be dead, otherwise the vertue or strength thereof will be the less effectual), and make an earthen vessel of fit capacity to contain the same, and let it be filled with the oyl and fat thereof, cover it close, and dawb it over with lome; let it boyl over a soft fire three days continually, that the flesh boyled may run into oyl, so as the bare bones may be seen, beat the hair into powder and mingle the same with the oyl;

and annoint the heads of the standers by, and they shall seem to have horses or asses heads. If beasts heads be anointed with the ovl made of a man's head, they shall seem to have men's faces, as divers authors

rly affirm."

This trick of Puck's may, however, have been suggested to Shakspeare by one that is related of the world-renowned Doctor Faustus. That Shakspeare knew of Faustus we see by his allusion to him in 'The Merry Wives of Windsor,' where Bardolph speaks of "three German devils, three Doctor Faustuses" :and in the forty-third chapter of 'The History of the Damnable Life and Deserved Death of Dr. John Faustus, \*\* which tells "how Dr. Faustus feasted his guests on Ash-Wednesday,"—we read, "The guests having sat, and well eat and drank, Dr. Faustus made that every one had an ass's head on, with great and long ears, so they fell to dancing, and to drive away the time until it was midnight, and then every one departed home, and as soon as they were out of the house, each one was in his natural shape, and so they ended and went to sleep." Now, although from the uncertainty which at present prevails as to when the English story-book was first printed it cannot be asserted that Shakspeare was acquainted with it, the probability is that he was so—or, at least, might have been. In the first place, we know that the German Volksbuch, which corresponds with our English one, was printed at Frank-fort in 1587; and here let me remark that some of the German antiquaries have regarded the history of Faust as of English origin: and in the next place we have the fact that 'The Second Report of Dr. John Faustus, containing his Appearances and the Deeds of Wagner, was published in this country as early as 1594; from which we may reasonably infer the exist-ence of an earlier edition of the tract before alluded

The readers of the beautiful German tales of Musäus doubtless remember his story of Rubezahl - or, as the translator of the selection of them (said to be no less a person than the late Mr. Beckford) which appeared in 1791 under the title of 'Popular Tales of the Germans' anglicized his name, Number Nip. They cannot have been otherwise than struck with the resemblance between this tricksome spirit of the Giant Mountains and our own Puck; but may probably have ascribed no small portion of this re semblance to the manner in which Musäus has told his story. The resemblance is, however, very great; and is perhaps still more so when we read the simple legends in which Rubezahl figures, than in Musäus's witty and spirited tale. These traditions were first collected by Prætorius, in the middle of the seventeenth century, in a work which I have not had the good fortune to have the opportunity of consulting.† A selection of the merry tricks recorded by Prætorius is inserted in Busching's Collection of Popular Traditions, Tales, and Stories;‡ and with an extract from one of these, which will serve to establish the resemblance between Puck and Rubezahl, and to show that the transformation which poor Bottom underwent was a common incident in works of popular fiction, we will conclude this chapter. - Rubezahl has been entertaining a party of guests in a deserted hostelry in which he had taken up his abode; and after having related the various proofs of his extraordinary powers which he had given, the story runs :-

And when they had been thus merry for some time, one among them said to Rubezahl, "Sir host, I pray you be so kind as to show us some pretty sportive jest." But Rubezahl said, "There is enough this time: this time you and the other lords have seen All the lords agreed with Rubezahl, saying "The pastime would indeed be superfluous." But he who had spoken persevered, and begged so hard for one as a sort of night-cap or sleeping draught, that Rubezahl, at length, said "It shall be so." In a trice this same guest had gotten on his shoulders an ox's head with great horns, just like the head of a real ox.

At this sight the rest of the company began to This angered hi laugh at and mock him. sought to reproach them for so doing, but when he tried to speak, he could only bellow for all the world as if he had been a living ox: and when he lifted a cup to his mouth and tried to drink out of it, he could not get a draught of wine, his lips were so much too large. At length Rubezahl's servant brought him some in a large vat, by which means he was enabled to get a hearty draught. Thus had the lords their sport with the ox; and well pleased were they with this merry jest.

In the meanwhile a rumour of what had happened reached the ears of this gentleman's wife; upon which she, with some of her companions, rode after her husband, and alighted at Rubezahl's dwelling. On entering she was informed that her husband had got an ox's head; and, when she found it was so, she addressed the foulest language to Rubezahl, for putting this shame upon her husband. Rubezahl spoke mildly to her in reply, telling her to hold her tongue, This, too, did the other guests; but in vain. Upon this Rubezahl conjured a cow's head with horns complete, upon the poor woman's shoulders: at the sight of which the laughter increased; and when the poor woman tried to remonstrate, she only began to blare, and so did the ox likewise,

Merry indeed were all faces then, and right merrily ore they their caps: and in this spirit did the guesta all go to sleep together, and snore the whole night through. And when they awoke, early on the following, lo! there they all lay on an open heath. The occurrences of the preceding day seemed no more than a dream: yet some of them guessed shrewdly, that this was a merry jest which had been put upon them by Rubezahl.

#### HERAPATH'S MATHEMATICAL PHYSICS.

We have received another letter from Mr. Heraof which, at his request, we print so much as enables him to state his argument against us, We do not feel called on to make room for remarks which insinuate against us any other motive in our notice of the writer's volume than the desire to give an account of it according to our conscience and our best judgment.]

Kensington, Sept. 20.

My reference to the error you had fallen into, would, I thought, be sufficient, with the volumes in your hands, to enable you to detect and acknowledge Great, therefore, was my surprise to read in your last number your persistence in charging me with building my work on an hypothesis which I repeat is not to be found in it, and your assertion that author's words stand in evidence against himself." The point between us is not one of opinion, but of Either I have used the hypothesis which you say I have, or I have not. If I have, it must appear in some one of the definitions, axioms, or proposi-tions. In which one it is I should feel obliged by your pointing out; for though the author of the work I declare my ignorance of such an hypothesis. If I could have been so absurd as to assume the principle of gravitation to explain itself, I should hardly have called so well-established a truth an hypothesis.

But to show that you have mistaken for "Mr. Herapath's hypothesis" a mere allusion to gravita-tion as one of Nature's agents, the very next paragraph begins with-" Heat is a second great agent with a cause hitherto hidden": and in the following page it is stated..."Chemical combination is a third great agent." Again, in page 14 of the Introduction are these specific words... "We hardly know wheare these specific words ther it is proper to rank electricity and magnetism among such agents as gravity, heat, and chemical combination."

You observe-"it would have been more satisfactory if he" (the author) "had briefly stated his hypothesis correctly," &c. Had I gone into any account of the work, it might have been construed into a wish to seize the opportunity your notice had afforded me of parading it forth before your readers. However, as you think it would be more satisfactory briefly to state the principles of the work, I will do

so by one or two quotations.

"Matter as observed is composed of hard, solid, inert atoms, indestructible, indivisible, and of different sizes and figures. Whether they are all of one den-

MUX

<sup>\*</sup> Although our quotation is from the edition dated in 1665, it must be borne in mind that the book appeared as

<sup>\*</sup> This is reprinted as well as 'The Second Report' in the Early Prose Romances, Vol. III.

† Under the title 'Demonologia Rubinzalii Silesii,' the third edition of which was published at Leipsie in 1663.

‡ 'Volks-Sagen, Marchen und Legenden,' gesammelt vol. G. Busching. The Rubezahl Legends form also the subject of the following works:—L. 'Die Wundersamen Mahrlein von Berggeist Rubezahl,' von Dr. Heinrich Doring Leipzig, no date. II. 'Rubenzahl oder Volksagen im Reisenbirge,' published in 1821: and III. 'Dus Buch von Rubezahl,' &c. von J. Lyser, Leipzig, 1834.

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I will do rd, solid, different one deney's not considered, but it is possible they are."duction, p. xx.)

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"Hat is considered with Bacon and Newton to constin the intestinal motion of the particles of bodies"—(Ibid. p. xxii.) and temperature is measured by the motion or momentum of the particles

These (if the former can be called an hypothesis) are the only hypotheses. It is afterwards shown that if a number of small bodies be enclosed in any bollow body, and be continually impinging on one another and on the sides of the enclosing body,—and ifthe motions of the bodies be conserved by an equirelent action in the sides of the containing body, then till these small bodies compose a medium, whose elatic force will be like that of our air and other elatic force will be like that of our air and other seous bodies" (p. 15, v. i.); and the laws mathematically deduced coincide with every known fact, as far sil can find, concerning airs, and not in general laws only, but in numerical quantities. The laws of expansion and contraction of airs,—the quantity of heat the laws of the state of the generated or destroyed by their compression and dilaation, the precise diminution of temperature and hometric pressure in connexion with altitudes in the dimenshere,—the true velocity of sound,—the laws of diffusion, percolation, &c., of airs,—together with sumberless other phenomena,—come out agreeing a perfectly as possible with experiment.

Again, if all space is, as Newton supposed, filled with such an air, the particles of which are exceed-ingly minute, the mathematical laws of its pressure m the particles of bodies would produce phenomena and laws exactly coinciding with all the known laws of gravitation; and present another law respecting

which experiment has yet to examine.

From the above sketch, imperfect as it is, as to the extent of subjects treated of, you will perceive that to assail the 'Mathematical Physics' successfully, it must be by showing the mathematical reasoning to be false, or that any well-established facts are against legitimate deductions from its principles. If you can do this, I admit you will overturn the work; but general observations and declamation every man of science knows are perfectly "valueless" against any mathematico-physical work; and more particularly against one agreeing, as the work in question does, with so very large a field of phenomena.

There is one part of your notice better founded than I could wish. You seem to complain of the number of mathematical expressions in the book. I regret that there are so many; and I was anxious to avoid them,—for I have a great aversion to mathematical diplay. I therefore began to write after the plan of the 'Principia' (see the first four propositions of Sec. 2, B. 2); but was obliged to abandon it, or the work would have extended to two or three times its preent size, and the reasoning would have been very fore, I adopted algebraic symbols; and I think it will he found, with the exception of a few propositions of a difficult character, that I have succeeded in re-using the whole to the comprehension of men of very moderate mathematical attainments.

I am, &c. JOHN HERAPATH.

We perfectly agree with Mr. Herapath that "the We have given two quotations,—one from the Introduction, and the other from the second page of the fint book; and upon these we take our stand\_merely adding the paragraph that immediately follows the which will, we think, convince our readers that we have not misrepresented the author of 'Mathe-

Seha general relation has long been suspected by the mat distinguished philosophers; and if it shall appear that helicology over establishes that relation, I shall eled gratified, not on my own account, but because of the service it all render to science and truth.

The statement now given by Mr. Herapath of his hypothesis is additional evidence that we were not h error in the view which we took; and we again seert that all "his definitions, axioms, or proposi-tions" lose much of their value whilst they are based upon an assumption. Although by mathematical analysis it may be rendered probable that an hypothes approaches towards a correct explanation of a phenomenon, it is not, therefore, by any means esta-blished for a truth;—and it will require the evidence of a more cautious observer and a more rigid analyst

than Mr. Herapath himself to place the hypotheses which he quotes in the position of remote probabilities. We were disposed to deal as favourably as possible with a work which bears evidence of ability,—and refrained from any remarks that might be thought disparaging to it. It is, however, evident that the author is not himself entirely satisfied with the position which he has assumed. He says,—"With regard to the materials of the work, it is composed of parts written at widely different periods, and with different objects in view. Considerable dissimilarity, therefore, in style and execution may be found. It has not been in my power to avoid that, unless I had entirely rewritten the work,—a task for which I was neither disposed nor had leisure; I have not even been able to re-read several portions of it,"-After such a confession as this from one who attempts the solution of the highest problems of physical science, we are not surprised at the manner in which Mr. Herapath is disposed to avoid those posi-tions to which we have objected; and shift his argument to others,—which do not, it is true, appear to us in any respect more firmly established than the

We repeat that the 'Mathematical Physics' is an we repeat that the Januarematical Physics is an able work; but a little too loosely hung together—and open to the objection which Bacon made in his day against most mathematicians. "They," he says, "should carry themselves as handmaids to Physique," but "boasting their certainty above it, they take upon them a command and dominion"—We have been unwilling to refuse Mr. Herapath the right of reply which he claimed; but a discussion of this kind, it must be understood, can be carried no further in our columns.

#### DISCOVERERS AND DISCOVERIES.

A book came into my hands some days go, neatly printed—full of quotations which showed reading, and of confidence in its results—entitled 'How are Worlds made?' As this is precisely one of the things I want particularly to know, I looked through the book; and found the staple of it to be three distinct laws—that the ellipticities, excentricities, and inclinitional control of the staple of th nations of all the heavenly orbits are always dimiis not the fact,—I rather fixed my thoughts upon the curiosity of the phenomenon that a person who is not mathematician enough to know that the ellipticity and excentricity necessarily increase or di-minish together should imagine he had outstripped all the mathematical astronomers who ever lived. Your literary readers would have found him out if he had announced as two distinct laws-first, that the he had announced as two distinct laws—first, that the fraction called excentricity is always diminishing; secondly, that its double is always diminishing. They would have commissioned you to say on their parts—Good sir, though excentricity be a word we know more about as applied to you than to your planets, yet up to a certain point we hold ourselves scientific; and if you will only tell us all about your [planets, and if you will only tell us all about your [planets]. netary] excentricity, we will find out about its double for ourselves. To a man of the smallest astronomical knowledge there would appear just the same sort of absurdity in announcing as distinct the laws

of excentricity and ellipticity.

Now, I just know enough about the ideas of the mathematician to be aware that as soon as he is mathematician to be aware that as soon as he is satisfied he has a good glimpse of a process, he stu-dies its repetition. Accordingly, from 'How are Worlds made' I passed to "How are 'How are Worlds made' made?" How comes it that any-body who pleases can begin from a point in advance of every one else in science only; when in poetry and the fine arts, in which it is admitted there is some inspiration, no such thing ever happens as a tyro's epic being produced in express defiance of Milton, or his painting being addressed as a challenge to the admirers of Rubens? There are two reasons—the ostensible, and the true. The former addresses itself to the may be—the latter to the for aught we know. First, it is not morally certain that the best poem has not been written or the best painting not been painted: but it is morally certain that the utmost advances in science have not been made. Secondly, those who can profess to form an opinion as to whether an asserted discovery is worth attention, are few: while those who can judge a work of imagination, rightly or wrongly, are many.

first, those who cannot even calculate-among whom we place the one we have just left; secondly, those who can calculate, put numbers together, use logarithms, work out a formula, but do not know what to do with their skill. There is one of the second class before me, who has lately written a work in which he has found out that the attraction of the which he has found out that the attraction of the planet Neptune upon Uranus—by which the former was this time last year discovered to exist—is a mistake altogether. He syllogises as follows:—Saturn attracts Uranus much more than Neptune (proved by a long calculation—nobody disputes it); Saturn does not disturb the motions of Uranus at all;—therefore Neptune does not. The second of these therefore Neptune does not. The second of these propositions is false;—and the conclusion would not necessarily follow, if it were true. What is an uninformed reader to do when he comes upon such a work as this:—plenty of figures, constant appeal to them, occasional coincidence with admitted results? This second class of calculators, as compared with the pure speculators, always reminds me of a story which is told about a prince of the last generation, which is told about a prince of the last generation, who asked his music-master how he, the prince, was getting on.—"Sir," said the master, "there are two stages for a beginner:—first, there is pick out note, beat time, not play at all. Next there is play, but play very bad. Now your Royal Highness is just beginning the second stage." There would be no objection to these latter performers if they would cease to take their fiddles into the orchestra.

In astronomy we have two divisions of speculators:

There are several classes of these discoverers who look through the wrong end of the telescope, and fill up the consequent littleness and indistinctness of all up the consequent littleness and indistinctness of all which they see from their own imaginations. The worst of these classes, to my thinking, is the astronomical one:—just as the astrologers were the most pernicious of the mystics who fixed themselves upon incipient sciences. Of these, the first division, the non-calculators, are generally cosmogonists. If they oppose results of calculation, it is usually by interpretation of the Book of Genesis. The second, the calculators, are most frequently Anti-Newtonians. Fortunately for them, Copernicus was neglected and Galileo persecuted. They would be the first, but that—thanks to you more than to any other journal of late years—they are the second. The scientific periodicals let them alone, with the occasional exception of the Mechanics' Magazine;—which is quite right not to do so, since it has a larger proportion of readers liable to be taken in than the others. You, on your part, have, no doubt, felt that many of your incipient sciences. Of these, the first division, the on your part, have, no doubt, felt that many of your readers might be subject to hear of wonderful works which are smothered by the subtilty of the savans: —a quality which one of our discoverers imputes to
them, as being shown by the heathen gods and goddesses whom they have placed in the heavens. I
confess to have mused on this particular illustration
without a clue, till I remembered the story which Smollett tells of an Englishman who took off his hat "Sir, if ever you get your head above water again, I hope you will remember that I paid my respects to you in your adversity." And then I knew that the philosophers were cunning fellows.

I have lately see the second of the property of th to an antique statue of Jupiter at Rome, and said-

I have lately seen several works advertised which my instinct told me belong to the class which I have my instruct told me belong to the class which I have been describing:—and, so far as appears, they have not been sent to you. Now this, if so, is both un-grateful and impolitic. Must not all great men suffer obloquy at first? Is not the blood of the martyrs the seed of the Church? And as to you, are you not as fond of them as Petit-André was of his jerry-comefond of them as Petit-André was of his jerry-come-tumbles in the fiction, or Isaac Walton of the frog whom he used as a friend in the reality? These re-cusants have no proper pride. They should remem-ber what Mawworm says..."I likes to be despised!" When their day of triumph comes and they take the place of Newton, it will much diminish their satisfaction if they cannot point to some puny efforts to deery their results. And here are you, willing to gibbet yourself (as one of them has told you that you have done) and to go down to posterity with Zoilus. have done) and to go down to posterity with Zoilus, and the rest of them—while they will not so much as send a copy to make part of the platform. It is really too bad:—"Dilly, dilly, dilly, dilly, come and be killed!"

Seriously, your readers must not think you are of no use when treating their productions as they de-

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The Royal Society was requested by King serve. The Royal Society was requested by King William the Fourth (whose ear some simpleton had got) to examine the merits of a speculation which turned out most expressly to include the notionsthat the planets are the reflexions of the Sun from the Polar ice—and that nothing multiplied by no-thing gives one. And the Royal Society had to do it, and to report. If that astronomer had passed through your hands, perhaps this story would not have formed part of the history of England. D.

#### THE APPROACHING ANNULAR ECLIPSE.

As the time approaches for the Annular Eclipse of October 9th, we are informed that we shall do good service by recalling the attention of our scientific readers to the suggestions for its observation made by the British Association for the Advancement of Science, at the Oxford Meeting in June last.

These directions and suggestions, it is observed, are proposed for the assistance of less practised observers, or those who may not have better information at hand, but who may nevertheless render great service by noticing and recording, as well as circumstances shall permit, any of the various points therein al-

luded to.

I. As a general direction as to the limits within which the eclipse can be seen annular in England and Ireland, if on any map a line be drawn through Greenwich and Gloucester and produced, it will give the northern limit at which the eclipse ceases to be annular.—A line parallel to the last, through Padstow in Cornwall on the West, and Torbay on the East, (which will extend across the Channel to Havre, &c. and passes just below Cape Clear on the West,) will be the line along which the eclipse is both annular and central.—The Southern limit lies wholly below England.

II. As a rough guide to the time, the commencement of the annulus will be nearly at 7h. 23m. a.m. (civil reckoning) for the extreme South-West of Ireland, at 7h. 24m. for a line through Land's End and Milford Haven, at 7h. 25m. through the Isle of Wight and Reading, at 7h. 25m. 50s. for Walmer (Green-

wich mean time).

III. For the observations requisite, a telescope of very moderate power is best. As the annulus will not last more than three or four minutes, those unaccustomed to such observations should be cautioned against attempting to observe all the phenomena, or they may thus run the risk of observing none. If possible, several observers should combine for the purpose, and each agree to attend to one, or some few

of the phenomena.

IV. To obviate some of the difficulties arising from the rapid passage of the phenomenon, the observer may be referred to Capt. Smyth's Cycle (i. 141, 146), where some valuable practical hints are thrown out for tranquillizing the observer's nerves in so transitory a phenomenon: especially by previously making a careful drawing of the spots (if any) existing on the sun's disk, which may be made useful in marking

and ascertaining the progress of the eclipse. V. With the view of correcting the moon's tabular north polar distance and semidiameter, it is peculiarly desirable that observations should be made along or near the line (passing through Greenwich and Gloucester) on which the eclipse is barely annular. At some of these the eclipse will be completely annular, and here the following observations should be made:-The time of beginning and end of annularity should be observed. As the duration only is required, a common watch shewing seconds will suffice for this purpose. If possible, by means of a graduated pearl scale or other equivalent means, the breadth of the narrowest part of the annulus should be measured several times about the middle of the time of the annular appearance, as well as it can be estimated. At other places the eclipse will not be completely annular, and here the principal object must be to make several measures of the distance between the cusps about the time when that distance is smallest. This measure may probably be made by means of a graduated pearl scale, or by means of a divided object glass applied in front of the object glass of the telescope: or by the use of a common sextant.

VI. As to the particular points of physical interest to which attention should be directed, they may be

stated as follows:-

1. It will be desirable in general to notice the fact of the appearance of what are denominated "beads" and "threads" by the late Mr. Baily and others, just before and after the completion of the annulus.—For details of older observations the observer should consult Ast. Soc. Memoirs, i. 142-146, x. 10-17, 33-The beads were observed by Mr. Baily, ib. x. 210, in 1842, when they were not seen by Mr. Airy, ib, x. 218 .- They were observed by Prof. Henderson at Edinburgh. Ast, Soc. Notices, v. 186.

2. Whether in the neighbourhood of the cusp the

limb either of the sun or moon appears distorted? Whether the beads appear steady or waving, disappearing and reappearing, &c.? See the Observations of Mr. Caldecott at Trevandrum, Ast. Soc. Notices vi. 81.—Whether they present any peculiar changes when viewed through differently coloured glasses, the observer alternating the colours, which should be as dissimilar as possible, such as red and green.—See Silliman's Journal, January 1842.

3. Whether they are seen when the eclipse is projected on a Screen? \_\_ In this way Prof. Chevallier saw none when others with coloured glasses saw them.

Ast. Soc. Notices, v. 186.

4. The drawing out of the beads into threads when very near junction; and whether they waver and change, and the number of them.—See Ast. Soc. Mem., x. 15-17, 39; waving and changing, ib. x. 12, 13; not seen in 1842 by Mr. Baily, Ast. Soc. Notices,

5. Whether before and after the formation of the threads the moon's dark disc is elongated towards the point of contact? This was observed, ib. x. 29, and wavy motion in the limb, ib, x. 12, 14, 30,

6. The beads are ascribed by some to lunar n tains: What mountains exist at the limb?—See Ast. Soc. Mem. x. 9, 16, 30. What mountains exist at that part of the

7. The exact intervals of time elapsed between the first and last complete contact, and that of the first and last formation of beads or other irregularities in or about the cusps, should be determined. The difference of the times being all that is wanted a good ordinary watch will be sufficient.-The re markable fact of a recurrence of cusps observed by Mr. Airy in 1842, and his explanation of it, should be attentively considered. See Ast. Soc. Notices, v.

8. If possible, accurate measures should be taken of the apparent diameter of the dark disc of the moon upon the sun; which may be expected to be greatly less than the truth, owing to the irradiation of the

9. It should be noticed whether any external luminous arch is formed over the part between the cusps, a little before the first junction and after the final separation, and the colour of the light .- It was observed, and appeared brown to De Lisle (Phil. Trans. 1748, 490), reddish in other cases (Ast. Soc. Mem. i. 144. x. 37), and purple in others (ib. x. 16).

#### FOREIGN CORRESPONDENCE.

Naples, September.

Tormented by the zanzare and blistered by the heat, with my glass standing at 82° in the shade before sunrise, I determined to quit this lovely capital for a time in search of cool breezes. With the world before me where to choose, I determined to run over to Sorrento-the Neapolitan Hesperides; and accordingly, three hours found me amidst its orange groves But, in spite of its high reputation and of all that Tasso or his father has said and sung of Sorrento, to me it was a dull séjour. Those high walls, though they are surmounted by golden fruit, completely intercept the views; and one advances in a series of jumps to gain, if by any means it be possible, a more extended horizon. Walls\_walls on either side are your constant companions; and not until you have walked a mile or so do you ascend Capo di Monte, and breathe freely,-and look over, it must be confessed, one of those rich and lovely scenes which are to be found nowhere but in Italy. Now, I had often heard of La Cava, the Switzerland of the kingdom of Naples; and not wishing to remain longer in Sorrento, I decided upon a visit to this romantic valley. By dint of vapore and carrozzi and caritelle and other varied modes of Neapolitan locomotion, I By dint of vapore and carrozzi and caritelle soon found myself at my place of destination.

What a picturesque line of mountains bounds this

village on either side! I can never look on any convillage on either sade. I can herer look on any con-tinued chain of mountains—stretching away in the blue distance—without associating with them the idea of life and motion. To me they are like a series of of life and motion. To the they are like a sense of coursers, whose swelling summits indicate every bound they take till at length they are lost in cloud;—and they Apennines more especially, I think, possess the appearance of animation. Of volcanic formation, they are thrown into a thousand varying forms. Isolated peaks assume the appearance of castles. So grotesque, too, is the form of many a crag, that an active imag nation would find no difficulty in animating it; and as if Art were desirous of increasing those delusion of Nature, every mountain-top is surmounted by its village, — to which in times long gone by the frightened inhabitants of the valley fled for refuge, frightened inhabitants of the valley fied for refuge. The valley is elegant beyond any other in the neighbourhood for the graceful festoons in which the vines are trained; forming alleys in which Bacchus would have delighted to wander. There is, too, another peculiarity which I have not observed in any other part, and which made me think at first that La Cava was full of modernized antiquities. Every masseria (orchard) has its tower; which, Every masseria (orenard) has its tower; which, on inquiry, I was told was not for pigeon shooting but pigeon stoning rather. The mode of taking wild pigeons, which pass here in October in great numbers, is thus:—Nets being spread over the ground, at some little distance above it a man mounts the tower with a plentiful ammunition of stones. On the appearance of the pigeons the stones are thrown high into the air; upon the falling of which the birds, being frightened, dive downwards and are easily captured. This is one of the great diversions of the galantuomini of Labava during the season; and it is not uncommon for a keen sportsman, who is not himself a proprietor, to rent a tower during the Caccia\_which he may for five or six ducats, about a pound sterling.

For a long residence, however, I do not like La Cava. It is damp, triste,—and is acquiring those faults which all places have that are frequented by the English. "There is one spot, howquented by the English. "There is one spot, how-ever," said Giganti, the Neapolitan painter, to me, which they have not yet found out. The fare and accommodations are rather rough, it is true; but at Corpo di Cava you will see Nature on a grander and richer scale than perhaps you have yet seen it." Such advice, coming from such a source, was not to be slighted: so, throwing my sacco di notte on the shoulders of a lad, I set off up the mountains. It was a brilliant evening in August when I left La Cava; and the rich light of the setting sun was making its last great effort to beautify the Apennines. Unlike the mountains near the coast, these were covered with dense forest wood—through which at intervals the loveliest peeps in the world presented themselves of the valley which I had left, A solitary wood-cutter, or shepherd, or Benedictine monk was the only beings one met with; and I was beginning to wonder what kind of a place this terra incognita would prove, or on what crag I was to be lodged, when my lad exclaimed, "Eccola, Signore, Corpo di Cava!" I cannot say that it presented a very consolatory appearance. It might have been—as it very probably had been—exposed to the blasts of a thousand winters; and could have told, doubtless, many a wild tale of blood. Shattered walls and gates and ruined cottages formed rather a melancholy coup-d'avil on a first visit. There was, however, no help for it; so pursuing my road to the house to which I was directed I soon presented myself to my host, Gabriele Scape latiello. A very good fellow he proved\_whom strongly recommend to my countrymen as perfectly free from that universal vice of the Italians, extortion. But let me describe the site and scenery of Corpo di Cava.

More than half-way up the highest Apennines, it is built on some projecting rocks; at the back of which rise the crests of the mountains, densely covered with wood. At its foot is a ravine; in which during the summer murmurs a crystal stream, and during the winter foams an angry torrent. In the diswhilst La Cava lies beneath, and Vietri and Salern are within an hour's walk. In the morning, at Sorrento, my glass stood at 78°, —in the evening, at this romantic little village, at 68°. So that you may readily imagine what a lovely summer's residence it is. In deed, but for those lovely aëriel effects which are not

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found north of the Alps, I should not have dreamed of being in Italy. Purling brooks and dashing streams and sharly well-wooded walks rendered the illusion and shady weit-wooded waits rendered the illusion most complete. I might have been in Switzerland of some parts of Germany. Yet how comparatively little known is this exquisite spot to the majority of my countrymen who run down to be broiled at Castellamare, or shut themselves within the walls of

Amongst the many resources of a visitor to Capo di Cava, is a visit to the Benedictine Monastery of La Trinità: famed for the beauty of its site, its antiquity, is walth, and its literary treasures. On the Sunday morning I heard High Mass performed there; and morning I neard right mass performed there; and sagreatly delighted with the organ—which I can compare only to that of Catania. The community consists of upwards of a hundred persons—monks, noticiates and pupils included: though there are not more than fifteen Padri,—and those, as is usual with the Benedictines, are of the highest families. Having made the acquaintance of two of the librarians, Padre Comey and Padre Riso, I was indebted to them for much courtesy and permission to examine the archives; which are extremely rich. It is a widely spread error that the French, at the occupation of the kingdom, destroyed or carried off many of the manuscripts of La Trinità; and I find that Mrs. Starke, the Englishman's "vade-mecum," repeats the as the Librarians assured me. Many have been lost, it is true,—but during internal convulsions and cenunies since. In all, the monastery possesses 24,000 progumene,—consisting of public authorized acts, which would be of great value in drawing up a history of the Lombard rule in these countries. The most ancient is an act of endowment, by a man of Nocera, of his wife, with the fourth part of his property—this bears the date of 793. Another, dated 1030, bears the signature of Ego Rogerius, by which the king confers a feedo, in Sicily, on the monastery. Another act I examined, drawn up between two knights of Nocen, with their signatures gilded, as was the mode with persons of noble birth. Perhaps the most beautiful office of the Madonna that I have seen is contained in this monastery. The illustrations are by Besto Angelico of Fiesoli; and for variety of expression and delicacy of execution they are un-equalled. My attention, however, was particularly attracted by a Bible of the eighth century; exquisitely written, and curious as containing one hundred and fifty-one psalms,—that is, one more than the canonical number. As a literary curiosity I send the additional one to you, -not knowing if the public be already in possession of it.

is possession of it.

Hie Falmus proprie scriptus in David cum pugnaret adversus Golium solus.

Fallus eram inter fratres meos Badolecentior in domo patris mel Badolecentior in domo patris mel Pasebam oves patris mei Bass mee fecerunt organum Bdigil mei aptaverunt paalterium Gui adunutiavit Domino meo juse Dominus Jue kominum exauditor meo juse Dominus Jue kominum exauditor jue minit angelum suum et tulist me de ovibus patris mei E miti me in misericordià unctionis suuc Faltis autem mei boni et magni E son init beneplacitum in eis Domini Eini obviam allenigeme Bedutavit me in simulaeris suis Resutem evaginato ab eo ipsius gladio Asputavi caput ejus Babtul opprobium à filiis Israel.

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I noted one other deed, entitled 'Codice della Legge dei Longobardi,' bearing date 1004:—and laing completed my cursory examination, and made arangements for another visit shortly with a view to closer researches, I left the spacious monastery.

#### OUR WEEKLY GOSSIP.

The "Society for the Promotion of the Religiou Moral and Intellectual Improvement of the Men employed in Manufactories" have forwarded to us a list of lectures to be delivered to the working men of London during the coming winter months in various localities over which its auxiliaries are spread. Nine libraries, we are informed, are now working in london in connexion with this Society; the books of which are widely circulated among the workmen of the various manufactories.—We need not say that this is matter of congratulation or otherwise in proportion as these books are selected in a right educa-tional spirit. The value of such an extending or-

ganization depends upon its catholicity. On running | our eve over the courses of lectures announced, we think that they represent very favourably the inten-tions of this Association, Much valuable instruction is indicated by the titles; and so far as titles can, they vouch for the absence of any sectarian purpose.— We regret to add another to the list of literary institutions which are broken up or endangered for want of the necessary support. In consequence of the Windsor and Eton Institution being in this depressed state, a meeting of the members was especially constate, a meeting of the members was especially convened last week for the purpose of considering the propriety of dissolving the Society. It appeared from the Report of the Committee that the debts amount to about 200l. In this case, however, it was determined that a public subscription should be commenced to pay them off and place the establishment on a secure foundation:—and between 60l. and 70l. were given on the spot.

A paragraph has been going the round of the papers—and was copied from them into the Athenæum -stating that a military cometery and mausoleum are about to be formed, with the sanction of the Commander-in-chief, on Shooter's Hill. The design, we are informed, is that of a public general cemetery on fifty acres of the Castle lands there:—in the centre of which, on the site of Severndroog Castle, it is intended to erect a mausoleum dedicated to officers, soldiers, and sailors of the British army and navy and the East India Company's Service. This manusoleum, according to the statement, is intended to receive tablets to the memory of the dead, and the escutcheons of living members of the professions who may have carned distinction:—but the approval of the heads of the military and naval departments has yet

It took thousands of years to make such a trip as that from England to the United States a less than three months' voyage; and as long to bring the primary planets within their own bodies—that is to say, to manage that the point of the heavens on which it was predicted that the centre of one of them should fall at a given time should turn out to be, at that time, so near the real centre as to be on the body of the planet. But we have before us observations of Neptune received from the United States, made August 18-23, and compared with the pre-dicted places published in England by Mr. Adams at the end of June. These observations-which prove that we can go to America and back in less than three months-also show that the centre of Neptune, the planet of last year, is now distant from the place in which it was predicted to be by much less than the five hundredth-part of the sun's or moon's apparent

Mr. Hind has written to the Times to say that the comet announced [see ante, p. 960] as having been found by M. Schweizer, of Moscow, is not a new one, but identical with that discovered three weeks previously by M. Brorsen at Altona. M. Schweizer, of course, was not aware, he adds, of this circumstance. Prof. Schumacher writes to Mr. Hind that M. Schweizer estimated the position, R.A. 2h. 0m, declination north 65°30'. It moved rapidly towards Psi Cassiopere. Last night, says the professor, M. Brorsen found it here; but the observation cannot be reduced, found it here; but the observation cannot be reduced, as the star of comparison is yet unknown. He estimated the position very roughly at R.A. 22h. 24m., north declination 65° 35′ on September 10th, at 9h. 30m. The hourly motion in R.A. is —49 seconds of time; that in declination cannot be deduced from the observations. The comet is very faint.—Mr. Hind adds.—M. d'Arrest, of the Berlin Observatory, writes me, that having in vain endeavoured to reprewrites me, that naving in vain endeavoured to represent the apparent path by a parabola, he had calculated elliptical elements; and the period of revolution appears to be about 28 years. This comet is therefore likely to prove a body of considerable importance in the solar system.

The manuscript works left by the late Dr. Chalmers, to which we alluded last week, are, it is now said, to be edited by the Rev. William Hanna, son-in-law of the author, and successor to Sir David Brewster in the editorship of The North British Review.

The works will consist of, firstly, 'Daily Scripture Readings,' beginning with Genesis and ending with the book of Jeremiah—secondly, 'Sabbath Meditations on the Holy Scriptures,' embracing a considerable portion of the Old and the whole of the New has died at Frankfort, after a long and painful illness,

Testament; \_ thirdly, 'Theological Institutes;' fourthly, 'Lectures on Butler's 'Analogy';'—and fifthly, 'Discourses.' These, it is expected, will extend to nine large volumes. The 'Life and Correspondence' will, it is said, occupy, in all probability, four more. The life of the reverend author is an autobiography-having been left, it is added, in a complete form by himself.

The Caledonian Mercury takes advantage of the contest now going on for the chair of Oriental Languages in the University of Edinburgh to call the attention of the town council, who have the right of appointment, to the importance of its being henceforth regarded as something more than a mere pro-fessorship of Hebrew. That language, it contends, should be taught with more fulness and criticism than it has hitherto been in the universities of Scotland; while the professor should, at the same time, be well acquainted with the other leading Oriental languages, both dead and living—particularly with the principal languages of India. So important, says the Mercury, is this idea, that these languages will henceforth be taught even in the Edinburgh Hillstreet Institution. Among the candidates for the chair is said to be Mr. Liston—himself a graduate of the University of Edinburgh; who, besides being an eminent Hebraist, possesses the recommendation of having spent a number of years in India and Persia, in adding to his Oriental scholarship a col-loquial knowledge of the various languages and dialects of the east.

The Cambrian subjects of Her Majesty have been gratified by the Queen's nomination of His Royal Highness the Prince of Wales to be patron of the next Eisteddfod, to take place at Abergavenny in the autumn of 1848. On that occasion, His Royal Highness will have the giving of a prize of twenty-five guineas for "the best critical Essay on the History of the Language and Literature of Wales, from the time of Gruffydd ap Cynan (and Merlin) to that of Sir Gruffydd ap Cynan (and Merlin) to that of Sir Gruffydd Llwydd (and Gwilym Ddû), accompanied with specimens, both in the original and in a close (English or Latin) translation, of the Poems

most characteristic of that period."

Tom Thumb's secretary has furnished to one of the Syracuse papers a statement of that little great man's receipts in Europe—which have amounted, it appears, to 150,000l. sterling, or 750,000 dollars. Greatly pleased, and seemingly not a little astonished, at his golden result, a variety of ingenious speculations are entered into, the moral of all which is a comparison of the greatness of the sum with the littleness which has earned it. "Reckoning," it is said, "fifty-six sovereigns to the pound avoirdupois, this is 3,678 pounds of gold,—one hundred and seventy-eight times his own weight. In silver, the weight would be 46,375 pounds, Calculating that an ordinary horse would draw eight hundred and fifty pounds, it would require fifty-five horses to draw the precious load. As the general only weighs fifteen pounds, the silver would make 3,125 statues of his own weight. Calculating that each dollar measures one inch and a half, it would reach in a straight line about twenty-five miles; and supposing each dollar is one-eighth of an inch in thickness, piled one upon the other it would reach over a mile and a half in height."—Turning it over after this fashion, there are many other morals which the money yields. The sum is at once satisfactory and suggestive. It measures the value of royal patronage and the value of dwarfishness. There might be pain in counting how many years it takes to make up such a sum for the "giants." It is something in these days to be the "subbed" of nature. The natural "Wooden Spoon" is born with a golden spoon in his mouth. Fortune appears in the new character of a redresser of wrongs and distributor of compensations. It is well, in our time, to be a mannikin !--whereas of old well, in our time, to be a mannish :—whereas of old the class had only our pity. A single cubit added to the stature of Tom Thumb—and he had probably been a beggar:—and so, the tall men amongst us, who overtop their fellows and tower nearest to their stars, neglected by a court which keeps its sympathies for the unfortunate, pay the penalty of their greatness, and

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at the early age of thirty-two. Graceful as were her works, they were yet more full of promise than of performance:—and there is something very touching in an event which connects the honours that were meant to cheer her on her literary path into a "garland hung upon her tomb,"

From Paris, we hear that the collections brought home by M. de Castelnau have been deposited in the Orangery of the Museum of Natural History—where for the present they are accessible only to the peers, deputies, and members of the French Institute

The Paris papers notice a discovery which has just been made of a vein of platinum in the metamorphic district of the Valley of the Drac. Hitherto this precious metal-which combines with incomparable hardness the lustre of gold and silver-has only been met with in the Ural Mountains; and its scarcity has always rendered the price very exorbitant.

The Scientific Congress at Tours closed on the 11th instant. The subscribers were 150, of which only 600 attended. The subjects for discussion were divided into the usual heads of natural science, manufactures and commerce, medical science, history and archeology, philosophy, literature and the fine arts, and physical science and mathematics.—The ninth Italian Scientific Congress held its first sitting on the The assembly met in the saloon of the grand council,-restored for the occasion to its pristine magnificence, in the former palace of the Doges. Count Giovanelli, the president-general, made the opening speech. The Prince of Canino was named opening speech. president of the section of zoology and comparative anatomy.

From Naples, it is stated that Vesuvius is still in The lava has changed its direction\_flowing now to the right of the crater instead of the left.

The Builder gives the following conjectural account of some anomalous mechanical monster which is in progress of creation at Liverpool: - "The 'mysterious machine,' for some time in course of preparation has still a local habitation and a name, at least, if only half a reality. A witness 'attempts' to describe it, as well as he can, but he admits that he can make neither head nor tail of it. It is tubular, 120 feet long and 36 feet in girth at the broadest part, which is at one end of it,—whether head or tail deponent knoweth not. It is built of pine plank, airtight, and free of knots. The entrance-door is at one side, and he talks of ante-room and public saloon, a winding staircase to 'a good look-out' in the roof, &c. &c., all in the belly of what appears to be so very like a whale' or a Trojan horse. It will take two years more to finish it in the 'superior style' in which it is being fitted up for at least 100 ' passengers;' but whether through the heaven above, the earth beneath, or the waters under the earth, is a mys-tery as yet profound as chaos itself. May not this ingenious conundrum be some new-fangled canal-boat, or a steamer for diving into smooth water under the stormy surface of the ocean, so as to insure smooth to the bottom at least\_if not to insure the lives of those who are evidently expected to follow by the lot the special examples of Jonah?"

The inhabitants of Weymouth and Portland are,

we are informed, about to enter into a subscription for the purpose of presenting Mr. John Harvey with a testimonial commemorative of his own and his father's untiring exertions in bringing before successive governments and the public the necessity of a Breakwater at Portland—now in progress of con-

struction.

Lanercost Abbey, our antiquarian readers will regret to hear, is in ruins. The roof fell in some days since during a high wind,—obliterating all the architectural characters which have so long made it

a place of pilgrimage.

Not long since, one of those accidents which open up so many chasms in the mass of London brick and mortar afforded, as has often happened through like means, the opportunity of extracting a permanent good out of a present calamity. The clump of houses at Middle Row, Holborn, has been one of the eyesores to the speculators on metropolitan improvement\_standing, as it does, right athwart the long perspective of a street which is undergoing many improvements in other places along its course, and breaking abruptly the current of the living circulation that pours through this great channel and is fretted against the needless obstacle. When a portion

of this mid-channel impediment was removed by accident, we will venture to say that no reasonable man who has read much of late about Improvement Commissioners, and sees the great things that are doing and projected in other parts of the metropolis, could have calculated on seeing it deliberately replaced. That a dam like this is restored only to be certainly taken down, in the end, is beyond a question :- but such is the way in which we love to do things in this eccentric country of ours. We prefer making opportunities, at great outlay and after long talking about them, to seizing the occasion which comes to hand - and costs therefore so much loss. We seem to value our improvements in the ratio of the money we have spent in maintaining the abuses which they remove.— It may be hoped that Lord Morpeth's occasions may take him that way, ere the unnecessary breakwater shall be fairly replaced in the centre of the Holborn

ST. MARK'S, VENICE.

DIORAMA, REGENT'S PARK.—NOW OPEN, with a new and highly interesting Exhibition, representing the INTERIOR OF ST. MARK'S, at VENICE, justly considered one of the most magnificent temples in the Christian world; and a VIEW OT TIVOLI, near ROME, with the Cascades, &c. The picture of St. Mark's is painted by M. Diosse (uppl) of M. Daguerre, from drawings made on the spot expressly for the Diorama by the late M. Renoux. The View of Triol in painted by M. Houton. Rols pictures exhibit various or a straight of the control of the property of the control of

#### PINE ARTS

NEW PUBLICATIONS.

Scotland Delineated. Part IV. contains half-adozen lithographs which sustain the character that we have already assigned to the work. Mr. Leitch's view of 'Benmore' brings us to a more intimate acquaintance with his mountain-majesty than we could make from the heights of Stirling.—Mr. Harding's view of 'Holyrood' still exhibits him in his passion for vignette-like treatment-in this instance certainly dis advantageously. There is a want of purpose and of unity of intention in the treatment of the subject. Glammis Castle' was a better theme for Joseph Nash than for George Cattermole. The latter needs one of more romance. Neither is 'Melrose Abbey' —beautifully drawn as it is in all the circumstance of mullioned window and buttressed flank-expressive of Mr. Roberts's art. It is wanting in effect, and does not sufficiently define the character of the materials of its construction.-The most stirring of the illustrations is Mr. Joseph Nash's 'Interior of Glasgow Cathedral'; fepresenting the successful resistance to the threatened demolition of the edifice after the Reformation. It is greatly in Mr. Cattermole's style .- Mr. Leitch's 'View of Edinburgh from the Mound' completes the Number; which, in spite of some drawbacks, is one of much interest.

Memorials of Edinburgh. At a very cheap rate. two shillings for each number-this work (of which sixteen numbers have appeared) puts it in the power of every student in topography to possess himself of an excellent history of Edinburgh,—compiled with care and illustrated with good engravings both on

copper and wood. The Gallery of Nature. Parts III. to VI. sustain the credit of the former numbers.

The Knowledge and Restoration of old Paintings; the Modes of Judging between Copies and Originals; and a brief Life of the Principal Masters in the different Schools of Painting. By T. H. Fielding. Ackermann.

THIS little volume is better in intention than in execution. The first part, treating of the modes of distinguishing copies from originals, is, where the technique of Art is concerned, a mere compilation of such incidental remarks as Lanzi, Richardson, Rey-nolds, the 'Moniteur des Arts,' &c., have furnished; and with these the author has certainly not succeeded in establishing a rule by which originals may be dis-tinguished from copies. His very first quotation from Lanzi's preface to his 'History of Painting in Italy' might have deterred him from the attempt :-- "The connoisseur's object," says that writer, "is to make himself familiar with the handling of the most celeis to make brated masters and to distinguish copies from originals. Happy should I be could I promise to accomplish so much. Eventhey might consider themselves fortunate who dedicate their lives to such pursuits, were they able to discover any short, general and certain rules for

infallibly determining this delicate point. The a sition of such discrimination is the fruit only of long experience and deep reflection on the style of each master." He who would pretend to the power of judging in any particular school of Art, must have not only long studied and compared the various masters belonging to it and their several scholars, but carefully traced the progress of each artist's style and the several changes that it has undergone. If this be the sine qua non for anything like acquaintance with a single school, how much more is required of him who would discriminate between many\_whose labours extend over a period of five or six centuries? It argues in the connoisseur an education of the eye, fine judgment and taste, and collateral knowledge, that he is even able to appreciate Art—much more to be critically alive to the qualities of authorship; and all that Richardson and Reynolds may have said on the subject must be taken generally, rather than as offering specific data.

The portion of this book which treats of the restoration of old paintings contains much that was well-known respecting the solvents and processes for cleaning and removing varnishes and dirt from the surfaces of pictures. Nothing short of artistic knowledge and experience—of an intimate acquaintance with the history of practice in the several schools and their modus operandi is necessary to the cleaner, to enable him so to modify the nature of such solvents and detergents as the circumstances, treatment, or manipulation of a particular picture may require. It is about as rational to expect that any one person should be capable of repairing pictures of every school\_representing an endless variety of modes\_ as it would be to look for a practitioner skilled in all the branches of the medical and surgical art,

It may not be uninteresting here to quote what Mr. Fielding has borrowed from a periodical publication, The Picturesque Annual' respecting the transfer from wood of one of Titian's pictures. \_ 'The Assassination of San Pietro Dominico,' known ordinarily as the 'Peter Martyr,' after it had been transferred by Napoleon from the Church of SS. Giovanni and Paoli, in Venice, to the Louvre, underwent the

"In the passage from Venice to Marseilles, it had got wet; and when laid out in a warm place after arrival, the board and the sized ground on which it was painted having dried sooner than the colours, the latter split into scales. In this predicament, it was determined to transfer the picture to canvas; and the delicate operation was undertaken by Hacquin, under the superintendence of a committee of the Institute, consisting of two artists and two chemists. Gauze was first pasted on the painting; and when this was dry, another covering of gauze, and then two successive layers of grey paper. When all this was completely dry, it was laid upon a table face downwards,—and part of the wood removed by means of small saws, one acting perpendicularly and the other horizontally. A plane with a convex edge was then applied in the most delicate and gradual manner, and then another with the edge broken into teeth so as to answer the purpose of a rasp; and the board, being thus reduced to the thickness of a sheet of paper was moistened with water, and taken off in minute portions with the point of a knife. The distemper, or size ground, was next removed by means of water, and the back of the painting exposed. This being found to be altogether dried up with age, was rubbed with cotton dipped in oil to restore its flexibility, and wiped with a muslin rag. It was then painted over with white lead and oil, instead of the former ground; and in this state was allowed to dry for three months. When the ground was sufficiently dry, it was pasted over with gauze, and the gauze with canvas; and the picture was then detached from the table and laid upon its back. The layers of gauze and grey paper being successively detached with water, the scales were moistened with thin flour paste, and covered with an oiled paper. A heated iron was then cantiously applied, and the painting rendered flat. The same minute care was taken in fixing it upon the canvas;—which was not attempted till the ground had received two additional coats of white le oil, with gauze between. The picture was then put into the hands of an artist skilled in repairing, and entered upon a new lease of its existence."

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When we saw this picture last, in 1842, in the Callery of the Accademia at Venice, it was about to callery of the Accademia at venice, it was about to be conveyed away for the purpose of having the var-sish (gum Sandarac) removed from its face with thich, as we were informed, it had been coated in Paris at the time here spoken of. Together with the Transfiguration of Raffaelle, it had been rendered black and obscure at the hands of the quasi re-

In the "Lives" of artists belonging to the Italian, Spanish and French schools the author displays the laddless of his knowledge and the badness of his sides of his knowledge and the badness of his sile. He has failed of giving such facts in the biomphies of his characters as signalize their practice, mark the condition of Art in their day, and form the successive links that compose its history. Passing over Guido da Siena and Giunto da Pisa, Mr. Fieldone dual with Cimabue;—but gives no notion what-ert of the inspirations which informed that painter with his art. Some of the most conspicuous features of the Italian school are dismissed by him in a very omary way and in a style of which the following Bay serve as a specimen :-

may serve as a specimen:—
"Laca Signorelli, born at Cortona, 1439; he died
wy rich, 1521, aged 82. He excelled in history
and M. Angelo Buonarotti borrowed many of his
naked figures for his large picture of 'The Last Judg-

Was it of more import to inform us that this artist died rich than to particularize those of his netures from which Michael Angelo borrowed for is great works? We will supply the omission, by sating that the fresco pictures from which Michael Angelo so borrowed are in Orvieto Cathedral.—It rould be difficult to name one who exercised a mater influence over the artists of his day than the inter here in question, if we except him who is has similarly treated :-

"Domenicho Ghirlandaio, born at Florence, 1449; died 1493, aged 44; painted history, studied under Alessandro Baldovinetti, fond of introducing oleisks, columns, arches, aqueducts, and other Roman antiquities, which were always truly drawn, and with good effect; his colouring was good with a dsome style of outline."

A very satisfactory biography this of the master of Michael Angelo—a very definite description of the character of the artist's works! Not one word about the choir of Sta. Maria Novella—or the chapel st the Trinità, or that in the Palazzo Ducale, at Forence—or the fine fresco in the Sistine! This is superficial trifling, truly. Then, Mr. Fielding Emisses Ghirlandaio by, according to him, the meit of a handsome style of outline. This definition of what we should characterize as a vigorous and main style of contour—though the painter's view and not an ideal one—is a specimen of the author's late and style. Of his Italian construction and redering the less we say the better for him.—The rices of the pictures now in the National Gallery, spied from the return granted on the motion of Mr. Baring Wall, are worth knowing.

#### ARAB GLEANINGS IN VENICE.

Sept. Ir any proof were wanting of the indurate tenacity d'antique civilization, it is to be found in the regimen the Arabs. Guided by enthusiasm alone, this smi-barbarous people, with no other tastes than for bress and verses—the faris wu shaer—sproad over the satern and southern shores of the Mediterranean. Their religion forbids the imitative arts; but no sooner his the clangour of invasion ceased than the antique dement everywhere leavens the new. In Damascus, in Bagdad, in Corfu, in Cairoan, in Granada, in Cor-tora, and in Cairo, science, literature, and architecture Marine. The mere private library of the Caliph Mos-taser contained 120,000 volumes. The library of the Metresch of Tripoli in Syria previously to the Cru-mles must have equalled that of Alexandria. The Greeks, Copts, and Syrians, subdued by the arms of the Arab: and Syrians, subdued by the arms of the Arabs, saw their conquerors in turn quickly reabdued by the arts of the ancients modified by Isism; and the Turkish invasion of Egypt and Syria is 1517—only a quarter of a century later than the fall of the Arab kingdom of Granada—was the overcat of a period which may be justly called the latin summer of the civilization of the ancients.

Venetians, carrying on their commerce with India Venetians, carrying on their commerce and a large through Arab countries, could scarcely escape a par-tial impress of the Arab mould; and this it is which makes Venice appear so original in a European point of view, and so interesting though less original to the Oriental student,

There can be little doubt that the earliest good edifices of the Venetians were Byzantine;—but the fame and beauty of the Saracenic style soon swept all before it. The Ducal Palace, in which the Saracenic predominates, seems to have been constructed by Calendario in the middle of the fourteenth century - and to have been thus a contemporary of the mosque of Sultan Hassan in Cairo just after the two great Kalaons had added so many magnificent edifices to that capital :- and surely the Arabic reconstruction of the elements of the sublime and beautiful in architecture after their dissolution in the Lower Empire is immeasurably superior to that of the northern Gothic, The Arabs in their details showed (excepting perhaps in Granada) less curious and elaborate tracery than the men of the north; but with them it was always in subordination to some great feature either of the elevation or the interioralways formed a harmonizing contrast to some more simple part of an edifice, or a relief to the mere gran-deur of its outline. This it is which has made the Ducal Palace the most beautiful edifice in the world.

The old Piazza di San Marco, before it was burnt down—as shown in the large and curious picture of 'Gentile Bellino' (A.D. 1496) at the Accademia was entirely Saracenic; so that the Piazza must have was entirely saracenta; so that the Plazza must have borne the closest resemblance to the court of a mosque. For it was then much smaller; being narrower by the breadth of the campanile, and something more. Not only were the archivolts of the horse-shoe form and the cornices serrated, but even in the minutest particulars the Oriental style was imitated. For instance, in the friezes between the floors we see what at first sight appears to be the Sulus or large Arabic "writing on the wall" of mosques; but as they could not, in a Christian country, write sentences from the Koran, we find, on looking closer, that the characters are figures of white cameleopards (giraffes) on a red ground. These carry the mind to the East by more associations than one; for their long legs and tapering necks have quite the air of Sulus writing—and even in the colour of white and red we see the same combination still visible in almost every mosque of Cairo to this day. In the upper part of the Ducal Palace we find the same colours which appear to have been frequent in Venice in the fifteenth century—as seen in Titian's floors we see what at first sight appears to be the same colours which appear to have been frequent in Venice in the fifteenth century—as seen in Titian's large picture of the 'Presentation of the Virgin'; and these appear to have taken their origin in the com-bination of bright red brick with polished white marble—as in the old pavement of the Piazza San

After the Italian invasion of the cinque-cento, and After the Italian invasion of the cinque-cento, and the different direction taken by Palladio, Sansovino, and Sammicheli, Venice rapidly changed appearance. To such houses as are seen in Giovanni Mansueti and Vittore Carpaccio succeeded the modern Palazzo, with its balconies and pilasters. The change is not to be regretted as regards Venice in general; but I certainly think that the old Piazza di San Manse with its Archive colorador, its converted can Marco, with its Arabic colonnades, its serrated cornices, and its bright red pavement streaked with white marble, would have been more in unison with the Church and the Ducal Palace, St. Mark's is still the most oriental of all the

edifices in Venice. Place an ignorant Cairene at the edifices in Venice. Place an ignorant Cairene at the gate next the Piazza dei Leoni, and you would have some difficulty in persuading him that Venice was not the seat of a long and illustrious Saracenic occupation,—and that St. Marco is not a mosque abandoned to defilement by the anger of God or the pusillamimity of the bearers of the banners of Islam. The crowd of domes, the innumerable costly pillars of all sorts, sizes, colours, and capitals, which have the air flowing and capitals, which have the air of having adorned successively the palaces of anti-quity, the churches of the Lower Empire, and the mosques of the Saracens, at length stand in enduring commemoration of the Millennium during which the Levant influenced the arts and exercised the arms of the great republic. Even the turned wooden grates at of a period which may be justly called the blian summer of the civilization of the ancients.

A maritime and contemporary people such as the like great republic. Even the turned wooden grates or window frames above the great gates are of the blian summer of the civilization of the ancients.

The original Merceria, with its pendant shutters, narrow crowded thoroughfare, and the wares of brilliant colour in its dark limpid shades, must have had very much the air of a bazaar—which it has not lost even now. Cantar, rottalo, and other Venetian weights are still the standards of quantity in the Levant; and are still the standards of quantity in the Levant; and in the name of Campo, applied to all the khans of Aleppo, we find a Venetian expression. There were several places in Venice in the form of a khan: one of which—the Campo St. Angelo—is still remaining. The principal one—Campo dei Mori, or Khan of the Moors, at Madonna del Orto—has been taken down; but I still observed the stone figure of a Bedouin leading to the dead of the stone figure of a Bedouin leading a loaded camel in alto-rilievo on the wall next

Several remarkable edifices of Saracenic architecture are yet visible on the Grand Canal:—one of which is the Fondaco dei Turchi. There is, however, no connexion between its architecture and the subsequent destination which gave it its name. It is supposed to have been built in the 12th or 13th century,—when the Saracenic taste was in full prevalence: and extracts from documents which were shown to me by Count Agostino Sagredo, the present accomplished president of the Academy of Fine Arts, show that it was given by the republic to the Duke of Ferrara,—after him passed through several hands to the Pesaro family,—and in 1621 was let by them to the Turks. It is now in course of repair and restoration by the commune. The Palazzo Loredano, a peculiarly light and handsome specimen of Saracenic architecture, built since the invasion of the Italian style—and the celebrated Ca Doro, now the property of Taglioni— are both so well known as to require no further con-

No painters caught the oriental costume nearly so well as the Venetians; who, through ambassadors, merchants, and slaves, had frequent opportunities of be-coming acquainted with it. The oriental air and manner are better seized in Tintoretto's great picture of 'The Miracle of St. Mark, or a Slave liberated from Bondage,' than in any picture that I have ever seen. The kaoucks were universally worn in the East in Tintoretto's time (and to very nearly our own age); but with this exception the figures might now be alive in Cairo and Damascus without any one discovering any great peculiarity. Traces of the connexion with the great peculiarity. Traces of the connexion with the East are constantly appearing in the Venetian pictures. In Giovanni Mansueti's pictures we see segadies hung out of the windows; the scarf of Titian's Maddalena is evidently of Tripoli manufacture; and the 'Supper in the House of Levi'— where Paul Veronese, that king of the kings of colour, is enthroned in all the dazzling splendour and gorgeous magnificence of his genius—has for its principal figure green velvet hose of a most curious arabesque pattern.

The use of high pattens, or stalking shoes, for the women was common to both Venice and the East; and caused Evelyn to say that the Venetian dames were half flesh half wood. The custom exists to this day in full force in Damascus;—where the habit of wearing dyed or dried golden hair still lingers among

wearing dyed or dried golden hair suit integers among some aged grandmothers of the present generation.

But enough for the present.—In a future letter I will, with your permission, take a glance at the Cairo of the Mameluke Sultans through Venetian eyes.

Fine Arr Gossir.—Messrs. Puttick & Simpson sold, on Tuesday last, in a miscellaneous collection of autographs, a very interesting letter of Flaxman's. Our great sculptor was an indifferent correspondent in more than one sense of the word—and there is not in print a single scrap of his writing. The letter, therefore, is a rarity; and is, moreover, curiously illustrative of the writer's kind and obliging nature... of the manner. writer's kind and obliging nature—of the manner, which so well became him, of conferring favours while it really seemed (and this was no affectation on his part) as if he indeed were the individual obliged.

his part) as if he indeed were the individual obliged, It is addressed to John Bischoff, Ear, Leeds.—
Buckingham Street, Fitzroy Square, 19th of Aug. 1814.
Dear Sir,—Your first respected letter was duly received, concerning the drawing for Dr. Whitaker's new edition of 'The History of Leeds:' the answer to which has been delayed so long because I wished to sond by it such information respecting the manner of engraving the monument of Captains Walker and Becket, with the expense, as might enable Dr. Whitaker and yourself to determine what kind of print will be most likely to answer the purpose of publication—which will consequently determine the kind of drawing from which the copper-plate must be engraved. This information I have just obtained. A highly-finished

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will cost twenty guineas, or more; and in this department of Art, there are two engravers of distinguished excellence, Mr. Bromley and Mr. Englehart. For such an engraving, a drawing should be made by Mr. Stothard, who is used to draw for engravers; which is an absolute requisite, as this is a distinct branch of Art. A drawing of this kind costs about five or six guineas. If the Rev. Doctor would be actisfied with an outline of the monument—such as those published of Homer's lind and Odyssey, as well as some in Cowper's translations of Milton's Latin poems, which is now outline myself. and—in the contract of the contract of the monument of the contract of the co published of Homer's Iliad and Odyssey, as well as some in Cowper's translations of Milton's Latin poems, which is now a favourite style of decoration in books—I can make the outline myself, and will request the editor's acceptance of it. The engraving, including the copper-plate, will cost aix guineas if done by Mr. Blake, the best engraver of outlines. When you favour me with Dr. Whitaker's intentions on this subject, pray send in the letter the size of the intended book. I hope you will excuse the trouble I have occasioned you; and accept my particular thanks for your kindness and attention.—I have the honour to remain, &c. JUNETERANAN. JOHN FLAXMAN.

"Mr. Blake, the best engraver of outlines," William Blake, the able and eccentric artist.

The expectation which was raised, a few weeks ago, that some additional rooms were about to be creeted at the National Gallery, is not, we hear, likely to be realized—at least in time for the next Exhibition of the Royal Academy. The works, which were to have been begun at once—and for which plans had been prepared—are postponed. Two reasons are assigned for this delay. Mr. Vernon's noble gift makes the policy of attempting to patch up the present structure very doubtful indeed : coupled with this reason, it is said that the two authorities—the Trustees of the National Gallery and the Council of the Royal Academy-were not unanimous as to the partition of the proposed additional space between them.

The Society of Arts has issued a manifesto in which, in reference to the various other institutions that have come upon the wide ground of its original occupation, it reviews its position in regard to the encouragement of the Fine Arts. Since its founda-tion the Society has witnessed the establishment of the Royal Academy, the British Institution, the Society of British Artists, the two Water Colour Societies, and other similar institutions throughout the country, the National Gallery, the Art-Union, the Commission of Fine Arts, and the Government Schools of Design. Each of these has charged itself with the development of Art in some one or more of its provinces—all of which were at one time included in the intention of the Society of Arts; and that latter body has, therefore, seen the propriety of marking out a more limited and peculiar scheme of utility for itself-that of combining Art with objects strictly useful. It may still, it is said, encourage the artist in every department of his art—in historical, in landscape, and familiar-life paintings, in sculpture, and in ornamental design; applying them, however decoratively, " without lowering history or landscape, but giving grandeur and elevation to de-coration." With these views, the Society announces that it has revised its classes of premiums in the Fine Arts and Manufactures,-

Fine Arts and Manufactures.—

It purposes to award prizes for the best designs uniting Art and Manufacture, and with these for the best compositions, whether painted or modelled, to be employed in architectural decorations, to fill the spandrils of arches, friezes, pannels, &c.—Another class of prizes will be established for the encouragement of carcful studies in the same direction. And the object of these prizes being strictly educational, they will be limited to students of a certain age; the Society's aim being to educe a class of Students who shall be prepared to enter into successful competition for the prizes previously mentioned.—The Society feel that a class of rewards should be established and offered to those manufacturers who produce original and beautiful objects at their succeeding Exhibitions.—By first eliciting the design from the Artist, and then honouring the Manufacturer for realizing the design, the Society hopes to extend practically from the Artist, and then honouring the Manufacturer for realizing the design, the Society hopes to extend practically the sphere of its utility, and especially to make the institution the means of easy communication between the Artist, Manufacturer, and Merchant. For this purpose it is intended to register the address and change of address of each meritorious competitor; so that on applying at the Society's House, any manufacturer may have the means of communicating with such artist, and may be enabled to obtain the best information respecting all objects of ornamental design.—It is purposed to abolish the prizes hitherto specially offered to Amateurs, as being uncalled for, in these times of general knowledge and appreciation of Art. At the time the Society was instituted it was desirable to foster Art in every possible way, and prizes were offered to Amateurs. It was hoped to beget a love for Art in those with whom Art was to be an anusement and not a profession. Art Art was to be an amusement and not a profession. Art now forms so considerable a portion of the education of all the upper classes, that it does not need any such stimulus. There will thus be three distinct classes of prizes to pro-

Class 2. Medals and money rowards for matured Artists

inventing decorative designs worthy of the Society's sanc-

Class 3. Medals and honorary testimonials to Manufac-turers realizing beautiful designs.

The following are the arrangements for the year 1848.—
STUDENE'S CLASS.—Prizes (in money or books) for the The following are the arrangements for the year 1848.— STURMEN CLASS.—Prizes (in money or books) for the encouragement of studies for decorative design, open to competitors of either sex under twenty-one years of age. The object of these prizes is to promote that careful mode of early study, which the Society considers essential to suc-cess and most conducive to the interest of Art and Manuof early study, which the Society considers essential to success and most conducive to the interest of Art and Manufactures. For the best original Studies from Nature (either cartoons or models), size of life, unless otherwise expressed, of the following:—Of a group of Hands and Feet with characteristic action,—of a group of Hands and Feet with characteristic action,—engraved in line, quarter size.—Of a Head of a Child, engraved in line, quarter size.—Of a Braped Figure from Nature, two feet high.—Of the front view of a Head of a Ram,—of a Ball, or of a Horse—Of an Owl,—of a Swan, of an Eagle, or Vulture, front view, (not less than half size)—Of the Hop, and the Bindweed or Convolvulus Major, and the Red-berried Bryony.—Of an Oak with and without foliage—Of a Spanish Chesnut with and without foliage. Drawing two feet high.—For the best group of Oak and Ivy Leaves, arranged together ornamentally.—For the best studies of Twelve British Wild Flowers.—CLASS II.—Original Designs for Decoration, Open to Competitors of cither sea and all ages.—For the best Chalk or Monochrome Drawing, being an original Composition, of Fludren half life size, for a circular compartment, the Silver Medal and Five Pounds.—For the best Chalk or Monochrome Drawing, being an original composition, of Figures half life size, to fill a spander of an equilateral arch of two centres, the Silver Medal and Five Pounds.—For the best Cartoon, being an original composition, of a group of the Rose, Shamrock, and Thistle, arranged ornamentally, a Silver Medal and Thistle, arranged ornamentally, a Silver Medal and life size, for a circular compartment, the Silver Medal and Five Pounds.—For the best Clalk or Monochrome Drawing, being an original composition, of Figures half life size, to fill a spandrel of an equilateral arch of two centres, the Silver Medal and Five Pounds.—For the best Carloon, being an original composition, of a group of the Rose, Shannrock, and Thistle, arranged ornamentally, a Silver Medal and Three Pounds.—For the best design for a Chinney-piece with bas-reliefs, scale three inches to the foot, with Working Drawings full size. The Silver Medal and Two Pounds.—For the best design for a Chinney-piece with bas-reliefs, scale, three inches to the foot, with Working Drawings full size. The Silver Medal and Ten Pounds.—For a Model of a Chinney-piece with bas-reliefs, scale, three inches to the foot, and details full size. The Silver Medal and Two Pounds.—For the Model of Soup Tureen and Cover, to be executed in Earthenware. The Silver Medal and Five Pounds.—For the Model of Soup Trien and Cover, to be executed in Earthenware. The Silver Medal and Five Pounds.—For the Model of Soup Trinting on China, as ornaments. The Silver Medal and Five Pounds.—For the best Working Drawing of a group of Fish and Ganue treated ornamentally as a bas-relief. The Silver Medal and Five Pounds, for a Cartoon; and the Silver Medal and Five Pounds, for a Cartoon; and the Silver Medal and Five Pounds for a Model.—For the best Design for a Silver Goblet, suitable to be awarded as a Prize value One Hundred Guineas, in conformity with the bequest of the late Dr. George Swiney. The decorations to be emblematical of Justice. The large Gold Medal or Twenty-five Pounds.—For the best Design and Working Drawings for a Pair of Carriage Gates, in Iron; scale two inches to the foot, and details full size. The Silver Medal and Ten Pounds.—For the best own port a figure two feet high. The Silver Medal and Ten Pounds.—For the best or a figure two feet high. The Silver Medal and Five Pounds.—Design for a real relation of the relation of the rel ing the Flues; in such cases, the details of one only will be required. It is necessary that consideration should be given,

firstly, to the most convenient arrangement of the pats; secondly, to the best means of ventilation, drainage, supply of water, cleanliness, and economical heating; and lastly, to combine therewith the most pleasing and picturesque effect at tainable with reference to the limited outlay. The cost of a tainable with reference to the limited outlay. The cost of a contract of the cost of th bine therewith the most pleasing and picturesque effect at tainable with reference to the limited outlay. The cost of a tainable with reference to the limited outlay. The cost of a Double Cottage erected in Middlesex, when completed win the requisite Landlord's Fixtures, must not exceed 2864. For the best original Design for an Intermediate Railway Station. The Gold Medallion. There must be a Campania, or Clock Tower, and a Platform 300 feet long roofed over also a Porch, a Booking Office, two Waiting Rooms, a Watercloset inside, and another outside. A Roledar, and Three Rooms for the Station Clerk. Seakedar, and Honorary Testimonials, will be given to Manafacturers and others, who shall exhibit, at the Societies of China.—Brast Casting.—Chain Planting.—Praper Hangings.—Iron and Brass Casting, applied to ornamental purposea. Metal Figure Casting.—The most beauting.—The Folder Planting.—Training and Colouring on China.—Ornamental Cutlery.—Largest Specimen of perfect Electrotype Figures.—Best Specimen of Turquoise Blue on China.—Best Work of Art applied to Chinas on Chinas.—Best Work of Art applied to Planting.—The Society states that Its Rewards are not limited to the subject specified, but that Rewards will be given to other meritorious works in all branches of Art. Copies of the Designs or Models rewarded uring the preceding year in Bookinding.—Laid Figure Class 2 gare the delroysited Copies of the Designs or Models rewarded in class 2 are to be deposited and left in the Society's Museum; but the copyright will remain with the artist, provided that the work is executed for sale. and published, and that a manufactured specimen is exhibited at the Society's Exhibition of Decorative Manufactures in the year following. In case the work shall not be so executed and exhibited, the Society reserve to themselves the right of causing the same to be executed on such terms as they may think expedient. The Society expressly reserves to itself power, in all cases, of giving such part only of any premium as the performance shall be adjudged to deserve, or of withholding the whole: but the candidates are assured that the Society will judge liberally of their claims.

#### MUSIC AND THE DRAMA

MUSICAL AND DRAMATIC GOSSIP .- The 124th annual meeting of the three choirs of Worcester, Hereford, and Gloucester commenced in the latter city on Tuesday last\_under the patronage of the Queen. The president is the Duke of Beaufort. The chorus includes 160 singers and the band upwards of 100 performers. The vocalists are Mdlle. Alboni, Madame Caradori Allan, the Misses Williams, Miss Dolby, Mrs. Weiss, Herr Staudigl, and Messrs. Lockey, williams, Weiss, and John Parry. On Tuesday, in the Cathedral, Handel's overture to 'Esther' and his Dettingen 'Te Deum,' Boyce's anthem 'Blessed is he,' and Attwood's Coronation Anthem 'I was glad,' were performed in the course of the service. In the evening the Concert in the Shire-hall was well attended. The programme embraced Mendelssohn's 'First Walpurgis Night,' a trio of Corelli, the romance Sombre forêt' from Guillaume Tell, a ductt by Bencdict 'Mid waving trees,' Mr. Parry's 'Fayre Rosamonde, 'Sterndale Bennett's overture to 'The Naiades,' and a variety of other pieces. On Wednesday morn ing the Cathedral was crowded to hear Mendelssohn's oratorio of 'Elijah': - and in the evening there was again a concert at the Shire-hall. On Thursday the performance at the Cathedral consisted of selections from Haydn's 'Seasons,' Handel's 'Israel in Egypt, Beethoven's service in C, and 'Judas Maccabaus. There was again a concert in the evening.

A trial of new works composed by the members and associates of the Society of British Musicians took place some mornings since at the Hanorer Square Rooms. The programme contained over-tures by Mr. Haite, Mr. Leftwich, and Mr. Cowarda symphony by Mr. H. C. Banister—a pianoforte solo by Mr. W. C. Macfarren—songs and a duett by Mr. Mitchell and Mr. Rockstro-a five-part glee by Mr. Hopkinson - a violin solo performed by Mr. Thirlwall - and a harp concerto by Mr. Thomas. The private nature of such a performance withdraws it, of course, from the province of criticism.

We were, it appears, wrong in stating that Miss

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by Mr. Thomas. withdraws that Miss Coper goes to the Princess's Theatre. She will main with the Sadler's Wells company.
In Paris, a rehearsal of the first part of Verdi's new

In Paris, a rehearsal of the brist part of Verdi's new each, 'Jerusalem,' took place last week at the Grand (1983). The statement that Madame Viardot-Garcia is entered into an engagement with the new Drury Last Open is contradicted on the authority of the benefit.

The continental papers state that one of the prinical objects of M. Jullien's journey to Italy is the hope of obtaining Mdlle. Hayez, who has atmind to a first-rate reputation in that country, if the Italian papers may be trusted, in an unprecedentally short period of time.

#### MISCELLANEA

Alarum for Railway-Trains.—A correspondent has by establishing the means of communication, in case d danger, between the passengers in railway carriages and those who hold the reins of the "iron horse:"— Let the last carriage of every train contain a guard ul a small Voltaic battery. From this battery let use of the conducting wires proceed directly to the sile of one or both of the pairs of wheels of this carriage, with which contact may be maintained by a contact may be the other contact may be maintained by a contact may be maintained b sping. Let the other conducting wire pass out at the free end of the carriage, just under the roof, and there terminate in a spiral link of wire of sufficient length to reach to the next carriage in front. Let the next and each other carriage of the train up to the tender he furnished with a wire running under its roof from end to end\_not in contact with any metallic part of the carriage. Let each such wire be continued at me extremity by a spiral link for attachment to the vire of the next carriage, and be fitted at the other and outside with a binding screw, to receive the con-nector from the carriage behind it. Let each vehicle coupled by human beings be supplied with pairs of freeps—one, at least, for every compartment; and lteach of these nippers be inclosed in a case, with a plass front sealed in, in some conspicuous and con-relation of the constitution of the constitution of the con-traint position—so that in case of danger the glass might be broken and the wire cut. Or, instead of these last, let the longitudinal wire be interrupted, mes ans, for the configuration wife be interrupted, in each compartment of the coach, by a simple contact-breaker, in a glazed frame, of which the guard shall keep the key; it being his business to ascertain before starting that all the contacts are "turned on." Thus, the danger-signal might be made by a single movement, indicated by a plain direction lettered on ach break. This arrangement being repeated in every carriage up to the tender, let the system be contimed by an insulated wire running to the fore part of the tender; and here let it enter the alarm apparatus; which should be insulated, and close to, but out of the reach of, the engineer and stoker-the guard having the keys. Let this alarum consist of a mall electro-magnetic core and coil; the armature of the magnet being adjusted as the detent of a clockmovement. Let the clockwork be connected with a bell, so that on the release of the detent the spring shall be free to act, and the bell shall commence to ing violently, and continue to do so till the detent he recalled by the magnet. Let then the series of emductors be continued to the electro-magnet; and, laving formed its helix, let the wire pass on to the wheel axles of the tender-its extremity being kept in contact therewith by a spring.—The expense of this adjustment would be trifling. The trouble which it would entail would only be that of occasionally winding up the alarum spring, of tightening a little binding-screw between each two carriages on making up the train, and of keeping the battery charged: and this last item might be eliminated by substituting for the battery a magneto-electric apparatus, the revolution of whose armature might be made to depend on that of the wheel of the coach. It isclear that so long as contact is maintained the "current" will pass through the series of carriage wires, through the alarum, and back through the rail to the battery; and that whenever the guard either suspends

would be liable are false alarms:—on the safe side. These might occur by a passenger's wantonness—not likely to be repeated; or by momentary non-conduction between the rails and wheels. In this last case, conduction would probably be resumed, and the bell would cease to ring, before the engineer could have done more than shut off the steam,—so that no appreciable delay would be caused. Should the last fault be found to occur so frequently as to be inconvenient, the circuit might be maintained by a second set of wires similar to the first, instead of intrusting its completion to the rail. This would add but little complication to the scheme;—and would only sacrifice the additional safety in the chance of the last carriage quitting the rail without the instant knowledge of its occupant.

Planet Iris.—17, Park Street, Greenwich, Sept. 22.
—For the information of your astronomical readers, I send an orbit of the planet Iris, which I have deduced from the Cambridge meridian observation of August 14th, and the meridian observations at the Royal Observatory of Greenwich, on August 21st and August 31st (the latter observations being allowed by the kind permission of the Astronomer Royal). Parallax and aberration have been applied:—

Notable Discovery.—That authority on all matters touching crowned heads and illustrious and noble personages throughout Europe, the Almanach de Gotha, for 1847, in a summary of the British army for the present year, describes among other corps, the "Garde de la Rivière d'Or." Who ever heard at the Horse Guards, or any other centre of information on military matters of the "Guard of the River of Gold" as forming part of the British army? "After much pondering," (as Lord Brougham would say) what this could possibly mean, we remembered that in French C and G are letters not quite so distinct in sound at least as they are in English; and the sage compiler of this portion of the almanac had consequently mistaken our Coldstream Guards for "Goldstream," which in his magniloquence he had converted into "la Rivière d'Or."—Globe.

Phosphorescence of the River Wye.—A correspondent of the Monmouthshire Beacon says: "Having had occasion last month to return to Tintern from the New Passage after nightfall in a boat, I was much surprised and pleased at the luminosity of the River Wye, in certain parts of the tideway, where the water is permanently oozy and thick. The phenomenon, it is well known, is common at sea, and in all salt water estuaries. The curiosity is, that it should be discovered in the Wye. The lowness of the fresh water currents, and the proportionate influence of the tides (carrying the blackish and muddy contributions of the adjacent channel further than customary during neaps) will account for the fact that the luminosity extended on several occasions this present summer to that part of the river contiguous to the Abbey. An old inhabitant of a cottage near the celebrated ruins went with her mop, one dark night, through the Water-gate, to perform a very homely task, and not with the remotest idea of making a pyrotechnic display; but to her extreme surprise, what would have been a whirl of dirty drippings at any other time was converted into a very respectable wheel."

a little binding-screw between each two carriages on making up the train, and of keeping the battery and this last item might be eliminated by submituting for the battery a magneto-electric apparatus, the revolution of whose armature might be made to depend on that of the wheel of the coach. It isclear that so long as contact is maintained the "current" will pass through the series of carriage wires, through the rail to the battery; and that whenever the guard either suspends contact at the battery, or a passenger cuts the conductor, or the train breaks, or the last carriage (the most liable to do so) gets off the rail, the "current" will instantly cease, the clockwork will be freed from the magnet, the bell will ring, and the train will soon be stopped. The only errors to which the system

—probably indicative of specific distinctions. They are altogether unlike the small circular pits on the shell of the ostrich. From the small degree of convexity even of the largest fragments, it is obvious that they belonged to eggs of considerable magnitude. Among the bones collected by Mr. Walter Mantell (amounting to 700 or 800), and now on their way to England, are portions of several skulls and mandibles. The latter will be an important addition to our knowledge of the nature and affinities of the original; for no vestiges of that part of the skeleton have previously been obtained. Although the state of preservation of the bones and the egg-shells proves that they are not, geologically speaking, of great antiquity, and renders it probable that the last of their race may have existed contemporaneously with the human race, yet Mr. Mantell could obtain no trustworthy evidence to warrant the conclusion that any living Moa had been seen by the present inhabitants or their immediate progenitors. The circumstance of the natives knowing the bones to belong to birds, and distinguishing them by the name of Moa, or sacred bird, long ere they had been examined by Europeans, and when they would not have been aware of the existence of any birds larger than their own small apteryx, is, however, considered by Mr. Walter Mantell as confirmatory of the native traditions, that they abounded in former times, and were hunted by the natives for food.

Unclaimed Valuables in the Post Office.—An official return has just been printed, showing the number of letters now lying in the General Post Office containing coin, bank-notes, bills of exchange, or other property. This return shows that 4,201 such letters are lying in the Dead Letter-office,—containing property valued at the almost incredible sum of 40,4101. 5s. 7d.; this too has accrued during the last three years. For the system pursued in such cases is, that when all inquiry after the destination of the misdirected letters is found unavailing, the letters are kept three years to give time for application for them; after which period so much of the property as consists of money is paid into the revenue,—and this has been done up to the beginning of 1844. Any other description of property is periodically sold, and the proceeds also paid into the revenue. The articles now lying for claimants are of the most varied character,—some of them of a bulk and description little calculated for transmission per post. There are trinkets of all kinds, silver spoons by the dozen, spectacles, watches, waistcoats, shirts, soda powders, artificial flowers, books, snuft-boxes, fiddle-strings, dish-mats, petticoats, old clothes, fishing-flies, razors, pictures, night-gowns, a clarinet, brass weights, buttons, window curtains, a whistle, Prayer and other books, bunches of keys, brad-awls, scissors, and a panorama. The more portable articles consist chiefly of lace and Berlin work in the form of collars, cuffs, "dolls' things," and purses. Of documents and papers there are wills, railway and other shares, one Greek manuscript, subpenas, a vast number of pawn tickets, and postage stamps innumerable. The number of money-orders undelivered is 346,—for cash to the amount of 4071. 12s. 8d. The return from Scotland is quite characteristic of our more careful neighbours. The valuables undelivered and remaining in the General Post Office in Edinburgh on the 5th January last consist chiefly of coin and bank notes,—41. 16s. 1d. of the fir

of these missives contain "a free passage to New York." The number of unclaimed money orders is 64,—for 88l. 14s. 9d.—Daily News.

Bequest of Coins and other Antiques, &c.—Among the specific bequests by the late Rev. J. W. Mackie, M.A., student of Christ Church, Oxford, who died at his residence, Siddons House, Upper Baker-street, Regent's Park, on the 1st of July, are the cabinet, late Lady Warburton's, with the coins it contains, and all his papal coins, to the Ashmolean Museum; the View of the Piazza del Popolo, Rome, to the Trustees of the Taylor Gallery, Oxford; the antique bronze plate found at Tours of the Dedication of the Chapel to St. Elvy, described in the 'Archeologia,' to the Society of Antiquaries; the bust of Proserpine, by Powers, of Florence, to the Dean and Chapter of

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Christ Church, Oxford; and all autographs, prints, portfolios, coins, &c., not specifically bequeathed, to the Rev. W. Nourse, together with all MSS.—Builder.

The Abbey Church, Sherborne.—The repair and restoration of this noble and venerable building has long been an object of great solicitude with the inhabitants of Sherborne,—and is about to take place. The historical associations connected with this church strongly confirm its other claims upon our veneration and regard. It was here that the seat was placed of the first of all those bishops who have presided over the church in the western counties. It was the parent see from which those of Sarum, Bristol, Wells, and Exeter derived their existence. It was founded in 704. Its first bishop was Aldhelm,—a man of extraordinary learning in those days; and among his successors was Asser, the celebrated tutor and friend and biographer of Alfred the Great. As a splendid speci-men of ecclesiastical architecture, the Abbey Church of Sherborne claims our highest admiration, and cannot fail to inspire an earnest wish to see it preserved in all its grandeur. Salisbury Herald.

The Philosophy of Drowning.—Man is the only animal that drowns naturally. He does so because he is endowed with reason—that is to say, with a large spherical brain with a skull on it, which rises above his nose. If he falls into deep water, in spite of his great brain, he has not presence of mind enough to do; but his nose out and keep it out, as he easily might do; but his heavy head, like a stone, presses his nose under water. In this position he inhales and fills his chest with water,—so that he becomes on the whole so much heavier than water as to sink. While the lungs are filled with air, the body is lighter than its bulk of water, and of course swims, just as an iron vessel does. All, therefore, which is necessary to keep a person from drowning in deep water is to keep the water out of the lungs. Suppose yourself a bottle. Your nose is the nozzle of the bottle, and must be kept out of the water, If it goes under, don't breathe at all till it comes out. Then, to prevent its going down again, keep every other part under—head, legs, arms, all under water but your nose. Do that, and you can't sink in any depth of water. All you need to do secure this is to clasp your hands behind your back, and point your nose at the top of the heavens and keep perfectly still. Your nose will never go under water to the end of time, unless you raise your brain, hand, knee, or foot higher than it. Keep still with your nose turned up in perfect impudence, and you are safe. This will do in tolerably still water: in boisterous water you will need a little of the art of swimming .- Church and State Gazette.

A Newly-discovered Cavern.—A subterranean crystallized cavern has just been discovered by workmen employed at the limestone quarries of Thomas Gisborne, Esq., near Doveholes, about midway betwixt Chapel-en-le-Frith and Buxton. This cavern, although not quite so large as some of the celebrated caverns in Derbyshire, is little inferior to any in richness and beauty, notwithstanding the damage it has sustained from the rustic visitors. There are two caverns; but the first is quite inferior to the second, both in magnitude and splendour. The latter is very the sides and top being encrusted with spar and crystallizations of various sorts, and from the roof are suspended numerous stalactites of great length, which, by candlelight, give to the grotto a brilliant appearance. In a chink of the rock at one side of the cavern, is a fossil greatly resembling the jawbone of some huge animal, the teeth of which appear to be perfectly entire and as hard as adamant. The general opinion is that there are more caverns connected with this one which will eventually be discovered; as to all appearance the road, although more difficult to follow, does not here terminate. \_ Daily News.

To Correspondents.—A Subscriber—J. H.—T. B. S.-br. F. J. B.—L. du M. H.—W. H.—Lunar Influence-

To Correspondents.—A Subscriber.—J. H.—T. B. S.—Dr. F. J. B.—L du M. H.—W. H.—Lunar Influence—received.

"A Constant Reader" is informed that there are now seven asteroids; and that the three new ones are Hencke's two, Astrea and Hebe (such is said to be the name given to the recent one), and the one still more recently discovered by Mr. Hind at Mr. Bishop's Observatory—which is Iris.

\*s.\*—A correspondent has sent us an account of a phosphorescent animal, which, as the observation is not new, we need not publish. More than one species of Scolopendra has the power of producing a phosphorescent secretion at certain seasons of the year;—and we make no doubt that it was one of these myriapods that was discovered by our correpondent.

WEDDING AND BIRTHDAY PRESENTS.

A BRIDE'S INKSTAND, price 21. 2s., with HANDLE'S act, to make the children) sa, and SEAL-HANDLE'S act, to makeh, designed by Johns Brit., Sculptor, for FELLY SUMMERLY'S ART-MANUFACTURES, may now be had through all Fance Stationers.

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